TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

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MAGGIE FIELDING

AS YOU LIKE IT.

THAT the public is willing to patronize plays possessing merit is shown by the excellent business that two or three metropolitan houses are now doing. At other theatres, however, the business is reported as disastrous. At one Broadway house one night last week the gross receipts amounted to $47. Even this, though, is better than the $9 which Anna Dickinson played to one night in her unfortunate venture, A Crown of Thorns.

Edward Rose, the successful adapter of Anthony Hope's famous novel "The Prisoner of Zenda," has written a play entitled Young Folk's Ways, which Austin Fryers and Henry Reichardt will produce near London on Oct. 21.

It is not generally known, by the way, that the author of "The Prisoner of Zenda" rejoices in the very prosaic name of Hawkins. Hope is merely a *nom-de-guerre*. Mr. Hawkins is a very shy man when in company, and no one would suspect him of possessing literary ability. One night at a dinner where he was introduced to every one as Mr. Hawkins, a lady began to talk of Anthony Hope's books, not suspecting him to be the author, and remarked that such a clever man must be a very brilliant conversationalist. A friend near by nudged her elbow and whispered that her neighbor was the celebrated author. "What, that stupid man!" she cried. "I don't believe it."

An intelligent woman was watching a performance of Hansel and Gretel the other evening and I wager Sir Augustus Harris would have paid money to listen to her remarks: "The chief impediment to complete success with productions nowadays," she said, "lies in the fact that they are not made in the proper spirit. Managers secure European masterworks as a speculation, relying more on the noise the work has made at home than on their own opinion of its merits. They are often without either artistic education or temperament, and so cannot supply the art atmosphere to their own production of the work because they are unable to feel the spirit in which the work was conceived and created. Thus we see the children's parts of Hansel and Gretel sung, and sung badly, by two grown young women. There is no illusion of childhood, and the antics of two healthy looking women gamboling as children are absurd. There is no proper attention paid to the costuming. No illusion—all the characters are dressed too well. Illusion is everything. Directly the audience feels that it is make-believe, the performance tires them."

Katherine Grey has decided not to accompany The Great diamond Robbery on the road, and in fact does not want to consider any more offers for the road. She intends henceforth to stay in New York and play job engagements, she considering that her present standing in the profession warrants that determination.

Modjeska will ask Clyde Fitch to make several changes in Mistress Betty, which was not all that could be desired on the first night. The second and third acts are to be blended into one, so that the play will be in three acts instead of four.

Madame Modjeska is still as full of enthusiasm for the theatre and of plans for new plays as she ever was. If the divine spark ever burned within an actress it does in this eminent Polish artist. She is now thinking of producing a new version of Mosenthal's Deborah, known on the English stage as Leah, the Forsaken. Modjeska has never been seen in the part; in fact, she has never liked the English version, the play having been emasculated in several ways in the process of adaptation. Every one will be glad to hear that the receipts at the Garrick during the present engagement have risen steadily since the opening night.

The Bijou—redecorated and refurnished—is one of the prettiest playhouses in town. Its Watteau wall panels and dainty white and gold filagree carving make it as exquisite as a Louis XVI. snuff-box. But why the oversight of keeping up those brilliant incandescent lights in the auditorium while the curtain is up? Evidently to show off the house. But it is trying to the eyes and it diverts attention from the stage. The brilliancy of the house kills the lights on the stage and many effects otherwise possible are destroyed. Put the lights low.

A new and high-class musical, dramatic and literary publication, called *The Looker-On*, has made its appearance. It is published monthly, and its make-up is evidently modelled upon that excellent literary periodical *The Bookman*. The first issue contains papers by Henry T. Finck, William H. Fleming, H. E. Krehbiel, William Foster Athorp, Paul Kester and others. It is profusely illustrated.

Here is an idea that we might borrow with profit. The Society of German Authors has decided to publish yearly in one volume, ten of the best plays written by their members, the plays to be selected by a jury. Why could not our American Dramatic Club do the same? It would tend to improve the literary quality of the members' plays and advertise the American dramatist. The danger of the plays being pirated would be no greater than at present. They would be protected by common law rights just as they are in France and other countries, where the publishing of plays has grown into a very profitable business. To be sure the French play is readable. But who knows? If he thinks his work is to be examined in the critical atmosphere of the library, the American dramatist may strive to make himself readable too.

TOUCHSTONE.

SYDNEY DREW'S PLAY.

Sydney Drew chatted with a MIRROR man the other day about his new play, The Bachelor's Baby, which John Stetson produced at the Park Theatre, Boston, last night.

"I have the greatest hopes of the piece," said Mr. Drew. "It is funny without being vulgar, which is a rare characteristic nowadays. I am negotiating for time in New York, but have not settled with any one yet."

Sydney Booth and Junius Brutus Booth are playing with Mr. and Mrs. Sydney Drew.

WILL OPEN IN BALTIMORE.

Marie Jansen's new musical comedy, The Merry Countess, will be produced in Baltimore a week before it is seen at the Garrick Theatre here, opening at the Lyceum Theatre in that city on November 11.

A WOLVERINE TRILBY.

While sojourning in a little town away up North, on Lake Michigan, this past Summer, bottling up ozone for use in a New York flat this Winter, I witnessed a performance of Trilby which would have driven Du Maurier to drink, Mr. Palmer to Heaven, and chained "Biff" Hall to his seat.

From their advanced paper I received the idea that some variety people were doing in that remote region a burlesque of the famous story. The performance convinced me, however, that such was not their original intention, although the result was the same.

Somewhere they had obtained a garbled version of Mr. Potter's dramatization of Trilby, and interpolated a few concert-hall specialties to make it spicy for audiences not versed in chiropody and hypnotism.

At the rise of the curtain three flaming red chromos in gold frames, placed upon easels, took up the entire breadth of the stage. Said stage being quite small, the performers were obliged to play hide and seek around those anarchistic suggestions of the Latin Quatier.

The Trilby and Svengali were evidently two aspirants for fame, who had entertained an angel unawares (the angel, I mean) and thus been able to surround themselves with ambitious amateurs, and sacrifice the heavenly visitant's shekels on the Shrine of Art.

Trilby flitted on the stage in a red cheese cloth skirt and one of Uncle Sam's coats. She was a frisky little thing and evinced no necessity for ruining her health by taking Anti-Fat. She wore a blond wig, but her pedal extremities, which were realistically and bountifully exposed, were brunette. She indulged in this "now you hear it, and now you don't" style of elocution. She would pump out a few words with remarkable force, then the next two or three would slip back while she was getting a firmer grip on her vocal pump handle.

She said "Svenguly."

Taffy was all whiskers, perspiration and bluff. He honestly meant to earn his salary, and worked like a steam-tug.

Svengali let loose a Jewish dialect which was steeped in brine. He kept his shoulders pitched up to high C all the time, and had a way of attitudinizing and retiring within himself to investigate his own cussedness.

The Laird did a sort of a lone fisherman act. He was evidently suffering from stage fright, and was constantly fishing for lines without getting any bites. He wore a John the Baptist beard, which kept him immersed in hot water for fear of a sudden shave. Lou thought he was going to accomplish something every minute, which he didn't, thus surrounding his effort with a sad air of incompleteness.

Little Billee was the one, however, who fascinated me. He was a dainty youth with a fried cake bang and a falsetto voice which needed lancing. You would not have been surprised to hear him say, "Heeruh, cash!"

He was new in the art of make-up, and had lined his eyes so heavily and so wide of the mark that he presented the appearance of having been in a pugilistic contest, and not yet tried scraped potato. He had wobbly knees, and when he struck an attitude and gazed out of those bruised orbs at Trilby, you wanted to see an ambulance come and carry him off to the nearest hospital for sick babies.

In the last act they got to throwing out nets for lines. One sentence seemed to stick by them, however, and was made of use to fill several painful gaps. That was, "Trilby needs rest."

By this time the audience were ready to unanimously indorse the sentiment. When Madame Vinard—who, by the way, was played as a sprightly soubrette, with a song and dance—gave Trilby her homeopathic dose of medicine, there was an allopathic yell from the gallery. "Give Billy some, too!" And the band played,

I want to be an "angel,"
And with the angels fly.

GAILY.

MAGGIE FIELDING.

Maggie Fielding, the well-known Irish character comedienne, whose work in The Man Upstairs with Charles Frohman's Foundling company has been so favorably commented upon by the critics, was born in Edinburgh, Scotland. She came to America when only three years old, so may almost claim to be a native actress.

Miss Fielding made her first appearance at the old Bowery Theatre under the management of J. L. Fox, the clown, when only six years old. When she was ten years old her parents moved West, and Miss Fielding joined the stock company at Colonel Wood's museum in Chicago, remaining there until her thirteenth year.

She then traveled two years with Edwin Forest, playing pages. After that she joined Tony Pastor and remained with him nine years, appearing in a number of sketches.

Some time ago Miss Fielding retired from the variety stage and took up the legitimate again, her first appearance being with Charles Frohman in 1894. She played Mary Nolan in The Man Upstairs, a part she still plays, under the same management.

Miss Fielding is a trained and conscientious actress, and there are few women on the stage to-day who can equal her in Irish character work. A portrait of Miss Fielding is carried on the first page this week.

A RECEPTION TO MODJESKA.

The Professional Woman's League gave a social and reception in honor of Modjeska last Monday. Sara Palmer read a poem dedicated to Joseph Jefferson.

Among those present at the reception were Lotta Crabtree, Jennie June Croly, Mrs. Charles W. Wheeler, Mrs. John Northrop, "Aunt Louisa" Eldridge, Mrs. C. B. Bishop, Mrs. Rachel McAuley, Mrs. James Fairman, Mrs. Mary Newton, Mrs. Eleanor Kirk Ames, Abbey Sage Richardson, Maude Banks, Lucille Le Verne, Mrs. Escher Hermann, Bertha Welby, Mrs. Charles O'Connor Irwin, Mary Shaw, Marguerite St. John, Amelia Bingham, Louise Muldener, Mrs. Wright Huntington, Mrs. Edwin Mayo, and Mrs. A. M. Palmer, who presided.

At the November social of the League Ellen Terry will be the guest of honor.

LULU TABOR.

A REAL ICE RINK.

Wolf Falk, late manager of Thomas Q. Seabrooke and now with Canary and Lederer, will be connected, it is said, with an elaborate real ice skating rink to be built uptown at a cost of $150,000. The backers of the enterprise are said to be two wealthy Philadelphia men, whose names are withheld for the present.

The experiment of having real ice in a rink open Summer and Winter was tried some years ago in England and proved a failure, owing to the impossibility of keeping the ice from melting. It is claimed by Mr. Falk that this obstacle has now been overcome, and that a temperature of 70 degrees Fahr. can be maintained in the building proper while there are several degrees of frost inside the rink.

The rink, it is claimed, is to be ready in December.

ANOTHER BURLESQUE BY BARNET.

R. A. Barnet, the author of 1492 and Excelsior, Jr., is at work on a burlesque entitled The Strange Adventures of Jack and the Beanstalk. A. B. Sloan, of Baltimore, will compose the music. The piece will be produced on Feb. 10 at the Tremont Theatre, Boston, by the Boston Cadets, who originally produced 1492 and Excelsior, Jr.

TO TOUR NEW ENGLAND.

Sadie Martinot has gone to Boston. She has received an offer from Charles Thayer to send her out in a new play for a New England tour, and she will probably stay in Boston, where her husband, Max Figman, is playing in Burmah, until the company is organized.

GOSSIP OF THE TOWN.

Charles Dillingham will go in advance of Olga Nethersole.

James Corbett will begin his season with The Naval Cadet in December.

Katherine Germaine is to star as Francesco in The Fencing Master.

Stuart Robson will produce an adaptation of Madame Mongodin in New York.

Wallace Munro has signed a contract with Frank W. Sanger for the rights to Gloriana west of Utah.

In Old Kentucky turned many away during its engagement, last week, at Waco, Tex., and had the largest receipts of the season.

Marie Wainwright has a new play in rehearsal called His Puritan Wife.

William H. Crane's engagement in Cleveland, last week, was remarkably successful, crowded houses being the rule.

The new theatre at Montgomery, Ala., was opened last Tuesday night by Fanny Rice to a crowded house. The S. R. O. sign was displayed early, and premiums were offered for seats.

Kathryn Osterman, a sister of Anna Belmont, is playing Margaret, the leading part in A Fatal Card with distinct success.

A Bowery Girl, recently at Havlin's Theatre, St. Louis, played to $5,484. The season of this play thus far has been most prosperous. In Kansas City, Chicago and Indianapolis, the company has been breaking records.

Maud Winter, Mrs. Beaumont Packard's talented and pretty daughter, has made a pronounced hit in California. She was the guest of honor at a reception given by friends at her former home in Berkeley on Oct. 11.

Eileen Desmond, who has been under Dr. Palmer's treatment for throat trouble, has entirely recovered and signed with Dan McCarthy for the season.

The San Francisco *Bulletin* of Tuesday, Oct. 8, began its forty-first year with a forty-page paper, of which eight pages was a handsomely printed supplement with illustrations of the editorial, mechanical and art departments of the journal.

Manager Walton, of Lothrop's Opera House, Worcester, Mass., says that Jules Walters' A Money Order opened last week to a packed house, and did a big business.

James O'Neill had an audience of 2,000 at his production of Virginius in Music Hall, Buffalo, last Tuesday night.

Gibson and Butters, managers, telegraphed THE MIRROR last Tuesday night from Utica: "The Country Circus played to $734.50 here to-night, and turned hundreds away."

Flora M. Stewart, a member of the Professional Woman's League, has composed "Atlanta March," a musical souvenir of the Woman's Department of the Cotton States and International Exposition, and dedicated it to Mrs. Joseph Thompson, President of the Board of Women Managers.

Violet Rand, daughter of Katherine Rogers, has retired from Seabrooke's company.

John Archer has replaced Bingley Fales as the newspaper correspondent in The Capitol, at the Standard Theatre.

Eric Pollock is successful in the part of Snaggs in A Bunch of Keys.

Manager E. E. Rice announces that the cast of Excelsior, Jr., to be produced at Hammerstein's New Olympia on Nov. 18, will include Fay Templeton, Theresa Vaughn, Marie Dressler, Irene Perry Weber, Charles Bigelow, Arthur Dunn, Matthew Ott, Richard Carle, and Walter Jones.

Della Fox did not appear in Fleur de Lis at the matinee performance on Oct. 12, owing to a sore throat. Ada Bernard, the understudy, played the part most satisfactorily and won several curtain calls.

William Young has sold The Rajah to M. Wilber Dyer, of Chicago. By the terms of the contract the play can be presented only in the larger cities.

Mrs. Annie Inman, a member of Daniel A. Kelly's Outcast of a Great City company, celebrated her fifty-first birthday on Sunday, Oct. 6, in Shamokin, Pa. The entire company assembled in her room in the evening to offer their congratulations and drank to her health. Mr. Kelly told some of his original funny stories and sang "Auld Lang Syne," the company joining in the chorus.

Vice-Chancellor Bird, of New Jersey, has authorized a decree of divorce in favor of Rose Stahl and against Edward P. Sullivan.

Henry Webber opened at the Eleventh Avenue Opera House, Altoona, Pa., last week in Nip and Tuck to standing room.

William H. Eaton, manager of the Bijou Theatre, Washington, says that Florence Bindley in The Captain's Mate played last Monday night to standing room and scored the hit of the sason.

Mildred Howard, who was recently married to Sidney de Grey in Boston, writes that she is not the Mildred Howard who is advertised as appearing in a Trilby dance with an attraction styled The White Crook.

It was recently published that Maude Hillman produced The Charity Ball in Herkimer, N. Y. The play was in fact Charity Bess, written especially for Miss Hillman by Gus Homer. W. G. Snelling, Miss Hillman's manager, wishes it known that this star uses no play to which she has not a right.

The first copy of a new periodical called *The New Bohemian* has been received. It is a monthly, issued by the Bohemian Publishing Company, of Cincinnati, O., and contains a number of articles and poems of a more or less interesting nature mostly by unknown authors.

Colonel W. J. Fife, the Tacoma, Wash., amateur, who will professionally adopt the stage, recently added Richard III. to his classic repertoire, and was applauded in this play, as he had been in others, by large audiences in the city named.

The Frawley stock company opened the third season of the Burbank Theatre at Los Angeles, Cal., recently with a performance of The Senator, which was highly commended by the local press. Maclyn Arbuckle as the Senator, T. Daniel Frawley as the Lieutenant, Lansing Rowan as Mabel Denman, Phosa McAllister as Mrs. Schuyler, and Belle Archer, Hope Ross, Blanche L. Bates and the others of the excellent company received merited attention.

Sidney R. Ellis' attractions, Bonnie Scotland and Darkest Russia, are both meeting with great success. Bonnie Scotland has been booked for return dates in every city it has played, and the entire tour for 1896 and 1897 has been closed in week stands only. Darkest Russia broke records all through September, and is a stronger drawing card than ever before. Manager Ellis feels highly elated over the success of Bonnie Scotland, as the play and the incidental songs were written by him.

E. D. Shaw. Advance. At Liberty. MIRROR.

THE SOUBRETTE.

The soubrette is a much maligned
And badly treated creature;
And yet her little face is lined
With care, in every feature.
Few people who're not "in the biz"
Know why the lines are there;
They think 'tis drinking too much "fizz"
Because she's bleached her hair.

These Philistines so little know
The soubrette's private life;
They little s-em to think that she,
Like others, is a wife!
And if she's not she often has
A mother to support,
For whom, of course, necessities
Of life have to be bought.

She loves her mother dearly, too;
'Twould be a sight to see
If those who circulate reports
Were half so good as she.
How often when the first comes round,
And with it comes the rent,
The landlord of the flat will take
Her sole remaing cent.

Now can you wonder why her little
Face is lined with care?
You mustn't judge her harshly, just
Because she's bleached her hair,
For charity is like a cloak
To cover many sins;
And Life has many ups and downs
As well as outs and ins.

SCOTSON-CLARK.

THE CHRISTMAS MIRROR.

It is unnecessary for THE MIRROR to make promises regarding the magnitude and the attractiveness of its forthcoming Christmas Number. Its performances in a similar direction in the past are sufficiently well known to leave no doubts as to what the character and the quality of the holiday issue will be this year.

There is one point we must emphasize, however, and that is the advantage which advertisers will receive by sending their orders and copy in early.

The Christmas MIRROR will appear the first week in December this year.

The preparation for such a big publication requires that the forms shall be closed a couple of weeks at latest before the last pages are printed, and it will be impossible to find a place for advertisements later than the middle of November.

Those wise advertisers that reserve space now are certain to get the choicest positions.

Every year the edition of the Christmas MIRROR grows larger, and this year it will overtop last year's.

Nevertheless, we have dedicated to our advertisers the extra benefits of all these annual growths of circulation, and they will find upon comparison that the rates for 1895 are no higher than they have been for several years.

THE MIRROR can afford to share with its patrons the advantages derived from its increased sales.

Every representative actor and manager should be in the representative holiday dramatic publication.

FELL THROUGH A HATCHWAY.

During the performance of Pawn Ticket 210 at the Opera House, New Albany, Ind., on Oct. 2, Fred. Wildman, stage-manager of the company, walked through a hatchway (carelessly left open) on the dressing-room floor and fell to the basement below, a distance of five feet and dislocated his left shoulder. After surgical treatment Mr. Wildman resumed his work on the stage against the advice of Miss Ellis and Mr. Hampton, the stars. Mr. Wildman is fifty-six years of age. The part he is now playing, that of Gregg the Lawless, is one of his origination while he was with Lotta.

JACOB LITT'S ENTERPRISES.

Jacob Litt will be in New York this week. The production of his War of Wealth has proved to be successful.

Early in January Mr. Litt will produce two American plays, and he has additional contracts with two American authors that will probably materialize before Spring.

It is said that Mr. Litt is considering a proposition to lease a leading Broadway theatre, beginning with next August, where only productions of melodrama will be made. It has been his rule in the past to buy theatres, rather than take them on lease.

W. A. BRADY'S ACTIVITIES.

There have been few weeks thus far during the season when there was not at least one of William A. Brady's various amusement enterprises in New York. Last night his Humanity was produced in Boston, and this week Bobby Gaylor in In a Big City is in Brooklyn, while preparations are active for the production of A Naval Cadet, in which Corbett will appear. Mr. Brady's Cotton King company has played to big business through New England. Mr. Brady intends to revive After Dark. He is said to pay more for special railroad service than any manager in America.

SOTHERN'S TIME EXTENDED.

In view of the success of The Prisoner of Zenda, E. H. Sothern's dates at the Hollis Street Theatre, Boston, have been canceled, and a longer engagement of six weeks substituted at the Boston Museum. The two weeks' engagement at Hooley's, Chicago, has also been extended, other attractions having been bought off.

AUBREY BOUCICAULT WILL NOT STAR.

The contemplated starring tour of Aubrey Boucicault in Other People's Money is off. The business arrangements made by the backer, James F. Mears, did not suit Mr. Boucicault, so the negotiations were declared at an end. Mr. Boucicault is now with J. C. Duff, and is singing in Leonardo at the Garrick.

THE JOURNAL'S NEW CRITIC.

P. C. Johnson, who lately assumed the dramatic editorship of the *Morning Journal*, has relinquished that position to give his entire time to the Washington *Star*. His successor on the *Journal* is William Dunlevy, the well-known road manager, and last season press agent for Canary and Lederer.

MANSFIELD'S ROAD MANAGER.

Arthur Thomas will act as business-manager for Richard Mansfield on the road. The tour will open in Philadelphia on Nov. 25.

SCENES FROM CURRENT PLAYS.

CARMEN JAMES. ALICE BARNETT. JOHN L. SHAY.

HIS EXCELLENCY.—ACT II.

DAME HECLA COURTLANDT: *One moment, pray—your words retrace,*
Oh, sentinel, shortsighted!
I to the Governor of this place
My troth securely plighted—
Now, pray don't treat this question lightly.
But riddle me this, and riddle me rightly,
Who claims my conjugal embrace?

From a flash-light photograph made especially for THE DRAMATIC MIRROR by Joseph Byron.

SAID TO THE MIRROR.

DITTMAR BROTHERS: "We are pleased to state that our business so far has gone way beyond our expecta ions. Florence Bindley in The (new) Captain's Mate has made a splendid hit. We are receiving requests daily for time from the very best houses. Next season Miss Bindley will be seen in a high-class comedy adapted from the German. Her tour will be managed by Charles W. Roberts."

J. J. DEVLIN: "Apropos of recent comment regarding business in the South, I wish to say that Katie Putnam, in her new play The Old Lime Kiln, is meeting with gratifying success through the southern country, and particularly over the Greenwall circuit. Many of the old theatre buildings have been supplanted by elegant new structures, with all modern features and satisfactory capacities. The outlook for a prosperous season through the South is most promising."

WRIGHT HUNTINGTON: "The Actors' Association of America is awakening a widespread interest among members of the profession. It already numbers in its membership many of the highest salaried artists in this country. Letters are coming to headquarters from all over the country asking for information and membership blanks. It certainly looks as if actors will stick together hereafter, aphorisms to the contrary notwithstanding."

M. A. MOSELEY: "I have engaged Oscar P. Sisson and Josephine Florence Shepherd to support Mabel Paige, and now have the strongest repertoire company in the South. Miss Paige will add some of Mr. Sisson's plays to her repertoire, probably The Colonel and Wild Oats. Emma Steiner conducted the orchestra when we produced her operetta, The Little Hussar, recently in Atlanta. This operetta is making a hit everywhere."

ARTHUR A. LOTTO: "Some of my old friends in the profession may want to know what has become of me. Since I have been in California I have recovered my health, which broke down three years ago, when I was managing Friends for Mr. Hartz, of Cleveland. Up to a short while ago I was a member of the *Sunday Chronicle* staff in San Francisco, and until Friedlander, Gottlob and Company engaged me to go ahead of the Frawley company. We are creating a sensation, and the business done is remarkable. This land of sunshine, fruit and flowers (Southern California) is certainly the Italy of America, and though I would like to renew my acquaintances on the Atlantic coast, I feel that I will not be able to tear myself away from this delightful country."

C. Z. KENT: "While the convention of the Theatrical Mechanics' Association was in progress last July in St. Louis, a photograph of the officers and delegates was taken in front of Havlin's. The delegates from Newark would like to know what has become of those pictures, which they paid for."

H. S. TAYLOR: "Maida Craigen will begin her tour under my management early this season. Her performances in the emotional part in A Duel of Hearts, and her work in Walker Whiteside's classic repertoire have been warmly praised by the critics; and there is no doubt that the great success she met with as a star last season will be repeated this season. She has an entirely new play in addition to the repertoire already announced, which, I think, will afford her the best opportunity she has ever had."

LUCIEN CONTERNO: "I wish to say that J. H. Laine, who has been in advance on our concert tour, has no authority to act in our name after Oct. 15."

J. BARD WORRELL: "Yes, I am doing excellent business at the Park Theatre, Philadelphia. My modified price schedule and a change to a Thursday matinee, works admirably. I am convinced that the season will be a prosperous one."

CUES.

Annie Alliston takes the place of Mrs. McKee Rankin with the Hollands.

Robert Hilliard continues successfully on his tour, his play, Lost—24 Hours, having well received everywhere.

Jack Flaherty, late manager of the Royal English Circus and German Water Carnival, Chicago, is in advance of L. J. Carter's Tornado company.

Fanny Davenport's tour will begin at the New Montauk Theatre, Brooklyn, next Monday.

Signor A. Borelli and Annetta Zelna are with Prof. Baldwin this season. They have made a favorable impression.

Al. S. Lipman's success as Sanford Farley in Manager Litt's production of The War of Wealth, is said to have been very pronounced. Mr. Lipman has entirely recovered from his unfortunate accident of last March.

Walter D. Greene has taken the place of Eugene Moore as the burglar with A. Q. Scammon's Burglar company this season, and his work has been generally commended.

The praise won by Corinne and the Kimball company in Washington has been repeated in Norfolk and Richmond.

The opening of Sir Henry Irving at Abbey's has been postponed until Oct. 29. Macbeth will probably be the first piece produced.

Blanche Walsh will replace Virginia Harned in the title role of Trilby when that piece returns to the Garden next month.

The fiftieth performance of Fleur de Lis was given by Della Fox at Palmer's Theatre on the 18th inst. Souvenirs were distributed.

The new piece by Paul Potter and Bill Nye, entitled A Sly Party, will be produced at the Park Theatre, Boston, on Nov. 25.

When Madame Modjeska attended the reception of the Professional Woman's League on Oct. 14 she wore a magnificent black satin gown, which was much admired by those present. It was designed and made by the well-known and artistic costumer, Maurice Herrmann, of 20 West Twenty-seventh Street. Mr. Herrmann made all the modern artistic costumes worn by Marie D. Shotwell in the Prisoner of Zenda, and is making a specialty of designing the modern as well as legitimate costumes. Many of Mr. Herrmann's customers state that his work is as finished and artistic as Worth's.

Beatrice Dauncort is credited with making a very favorable impression as Celie in Effie Ellsler's revival of As You Like It.

During Stuart Robson's engagement in Atlanta, that actor will give a special performance for the benefit of the Confederate Soldiers' Home. The programme will consist of The Rivals, with Mr. Robson as Bob Acres.

The Woman's Professional League, finding present quarters inadequate for the annual fair, will hold that event in some other building.

William Bonelli, of this city, and Rose Stahl, of Trenton, N. J., were married by Mayor Fagan, of Hoboken, last Thursday.

A Sailor Lass, a play whose scenes are in and around New York and on a yacht on the Sound, was produced last Wednesday night at Benton Harbor, Mich., with Rose Mayo in the leading part, and is reported to have been successful.

The Bostonians will produce their new opera, A War Time Wedding, at the Columbia, San Francisco, on Oct. 28.

The acting company for On Erin's Shores, a new romantic Irish drama by Michael J. Maroney, is now being engaged. The route has been booked by the American Theatrical Exchange and the company will open in Philadelphia on Monday, Dec. 16. The roster will include the very best available talent, and the scenic and other accessories will be up to date. The business management will be in the hands of J. F. Mincher.

The following November time is open at Taylor Opera House, Trenton, N. J., and includes Thanksgiving Day: 6, 7, 9, 19, 25, 26, 28, 29, 30. Gross receipts last Thanksgiving, $2,100.

Lyon L. Adams, a young actor of considerable promise, and Rhea's leading man this season, is receiving favorable comments from the dramatic critics for his clever personation of Napoleon in Josephine.

Elvira Frencelli is making a decided hit in Said Pasha with the Columbia Opera company, both her singing and acting being highly praised. Edgar Seamans, the tenor of the company, is also gaining commendation for his performance of Terano.

Edward Curtis Cole and wife, professionally known as Edward and Gussie Belknap, sued out an attachment in Atlanta, Ga., on Oct. 4 against Mrs. Dora Paige and M. A. Mosely, composing the firm of the Mabel Paige company, claiming $2,067. Mrs. Paige says the plaintiffs were dismissed from the company and paid in full for the time served, but they demanded pay for the full season. The case will be tried in November.

George T. Meech will close with The Tornado at St. Louis on Oct. 19.

Wanted—Manager or backer to star Patrice in The Boundary Line on partnership arrangement. Address Patrice, St. Cloud Hotel, N.Y.

IN OTHER CITIES.

PROVIDENCE.

It is with pleasure I note the annual engagement of Sol Smith Russell at the Providence Opera House 14-19. An Everyday Man was presented the first part of the week and the quaint, droll comedian impersonated John Empy in a highly effective manner. The last half of the week Mr. Russell was seen as Bob Acres in The Rivals, and his interpretation of the character was excellent and enjoyed by enthusiastic audiences. The star was surrounded by an exceptionally capable co., which included Fannie Addison Pitt, Bijou Fernandez, Minnie Radcliffe, George Woodward, George W. Denham, Alfred Hudson, Charles Mackay, Earle Brown, Robert Low, and Stewart Allen.

Charles Frohman's Empire Theatre co. in The Masqueraders and Liberty Hall 21-26.

The Girl I Left Behind Me, at popular prices, did an excellent business at B. F. Keith's Opera House week of 14. The production was in every way satisfactory and worthy the large patronage given it. The several thrilling climaxes were received with tremendous applause. W. H. Stuart as General Kennion, Frank Richardson as Major Burleigh, and Seline Johnson as Kate Kennion rendered their parts admirably. Woodley Musson as Dr. Penwick, Duncan Preston as Lieutenant Hawksworth, E. G. Spangler as Lieutenant Parlow, William Lee as John Largu, or Scar Brow; Grace George as Lucy Hawksworth, Vivia Ogden as Wiebers Ann, Alberta Lee as Fawn Afraid, and Master Earle Lee as Dick Burleigh deserve mention. A detachment of the South Providence Cadets, in charge of Captain M. A. Kelly, gave a creditable exhibition drill during the action of the drama. Joseph Hart in A Gay Old Boy 21-26.

Life in London was presented at Lothrop's Opera House 14-19 by the stock co., with Maud Miller at the head. The leading character of Kate Denby was impersonated by Miss Miller in a pleasing and effective manner, and the co. gave a remarkably smooth performance. Katherine Rober in Little Detective 21-26.

The Players' Club gave an enjoyable performance of Second Floor Spoopendyke at Talma Theatre 17 before a good-sized and well-pleased audience.

T. Henry French was in the city 12 and visited Keith's Opera House. He left same night for Boston in company with Mr. and Mrs. Thomas H. Davis.

The Cotton King comes to Keith's for the week of Oct. 28.

Rivardo, the violinist, is to appear in a concert at Infantry Hall in December.

John Wilkes, James E. McElroy and Con. Maloney are recent acquisitions to Manager Lothrop's forces.

Maude Miller was the recipient of many attentions in literary circles during her engagement here 14-19.

N. D. Chatterton, the well-known advertising agent, arrived home 15 after a several weeks trip through New England.

Felix Wendleschafer, leader of the Providence Opera House orchestra, who has been incapacitated from duty during the past nine weeks, was in his accustomed place evening of 14, and the occasion was made a notable one by the presentation of an immense floral basket, which was handed to him over the footlights at the conclusion of the overture.

Colonel Robert G. Ingersoll delivered his lecture entitled "Which Way," to a large audience in the Providence Opera House 13.

F. R. Cowell, representing the Boston Symphony Orchestra, was here 14, and conducted the sale of tickets for this season's series of concerts by that superb organization. The sale was several hundred dollars larger than that of any previous year.

Manager J. T. Fynes, of Keith's, was in New York last week looking up attractions, etc. He tells me that the ad. which he placed in The Mirror a week ago announcing a little open time, brought in a perfect tidal wave of letters from first-class attractions.

The Remenyi concert co. will appear at Infantry Hall 30.

The members of the First Light Infantry Regiment attended the performance of The Girl I Left Behind Me at Keith's 16. The stage and boxes were tastefully decorated with flowers and colored electric lights, and the box occupied by the Governor draped with the State flag.

William Murray's dramatic co. opened at Greenville, R. I., and are playing the small towns and villages through Rhode Island and Connecticut.

Manager Lothrop has just organized a new stock co., and has placed Kate Dalvish and Lora Addison Clift at the head. The co. opens at the Grand Museum, Boston, 28, and will be seen here for the first time week of Nov. 4.

A new and attractive programme has been adopted at Lothrop's Opera House, and they were put into circulation 14. Among other reading matter, it contains a pretty, original poem by Maud Miller, entitled "Bleak Thoughts."

D. F. Hennessy has been in town the past week talking up A Gay Old Boy for Joseph Hart.

I visited the Mechanics' Fair in Boston 12, and am thankful for courteous treatment received by Mr. B. F. Keith's attendant. Mr. Keith's exhibition of a stage with all its requisite mechanical appliances is a novel and interesting one. Everything is complete, from "gridiron" to footlights. Howard C. Ripley.

DETROIT.

Owing to the enthusiastic praises which it has evoked in the few cities in which it has already been heard, much curiosity was felt over the production of The Wizard of the Nile, in Detroit. It opened 14 at the Detroit Opera House, and a large audience unanimously set their seal of approval upon it. The music is delightfully melodious, and the libretto tells in witty lines and sparkling dialogue the quaint story of ye olden times in the land of Egypt. Altogether it is one of the most charming of comic operas.

Frank Daniels is always successfully and excessively funny, but as Kibosh, the Wizard of the Nile, he is the drollest thing that could be imagined. Dorothy Morton, who was introduced to us last season as a prima donna in The Fencing Master, takes the part of the Princess Cleopatra, still in her teens, in this latest operatic success, and fills the role admirably. Walter Allen as Ptolemy II., Louise Royce as Kibosh's apprentice, Mary Palmer as the Queen, Edwin Isham as Cleopatra's music teacher, and Louis Casavant, all do very clever work.

Messrs. La Shelle and Clark, proprietors of the enterprise, have given its production scrupulous attention. The scenery was painted by Ernest Albert, and the costuming was looked after by Ernest Castelleri. The words of the opera are by the well-known librettist, Harry B. Smith, of Robin Hood and Rob Roy fame. The music was composed by Victor Herbert, the equally well-known leader of the Gilmore band. With such a collaboration of talent, and a theme so rich in material as the land of the pyramids during the time of the Ptolemies, it is needless to say that the culminated result is delightful. It will no doubt be one of the genuine successes of the season, and the management is arranging for its early production in New York.

Following The Wizard we are to have a week of Trilby at the Detroit.

The Lyceum is open the first half of this week (14-16) with Donnelly and Girard in The Rainmakers. New songs, dances and specialties are introduced in rapid succession by the leaders and such capable assistants as Charles J. Ross, Rogers Brothers, Ross and Fenton, Maude Raymond, Imro Fox, Gus and Max Rogers, and others—all good specialties and plenty of real fun.

Manager E. D. Stair of Whitney's Opera House says that about one thousand applicants for seats were turned away at the opening performance on Sunday afternoon (14) of David and Keogh's comedy drama Down in Dixie, and in the evening every seat in the house was sold long before the curtain went up, and hundreds of people disappointed. The play made a strong impression on the public when seen here last April, which accounts for the large audience at every performance this week. Moreover, Scott Marble has written a bright, clever play in Down in Dixie, and it well deserves the patronage it is receiving. The cast includes Maurice Pike, who takes the author's place in the part of Squire Lounds; Milt G. Barlow, Frank Walcott, Mack Charles, Alfred W. Moore, James A. Nunn, Frank McCormick, Henrietta Scott, Nina Heyward, Clara Knott, and Mrs. Milt G. Barlow, who are all worthy of mention; but probably Mr. Barlow and the Little Coon Band will carry off the highest honors.

Next week at Whitney's, Hanlon's New Fantasma.

We are having a week of opera at the Empire, which was auspiciously ushered in on Sunday evening, 13, when a large audience enjoyed the first presentation of the opera La Mascotte. The co is fairly good, including the chorus. Burt St. John and Hal Stephens introduce their specialties during the performance. Birds of a Feather is the next bill offered at the Empire.

The Capitol Square is again open, and Hypnotist Santanelli is in possession for the next two weeks. He started his exhibition with a private lecture to physicians on Saturday, and the continuous entertainment began for the public on Sunday afternoon, 13. He gives a number of interesting exhibitions of his power, but the most remarkable thing is the hypnotic sleep into which he has cast a subject—Herman Leonard by name—and which is to last one week, beginning on last Sunday. Before being thrown into the sleep the young man was examined by a committee of doctors, and the cot in which he has been placed will be watched day and night by students from the medical college, four at a time remaining in charge for six hours, then being replaced by others. No food or drink whatsoever is taken by the subject during the entire week, nor does he change his position or move during the time. The theatre is open night and day, and the public may see the sleeper at any time. Next Sunday afternoon Santanelli intends putting a woman subject to sleep which will also, he says, last a week. The exhibition is interesting from a scientific standpoint.

The Melba Operatic Concert co., under the management of C. L. Ellis, of Boston, gave an entertainment to a very large audience at the Auditorium on the evening of 14. It was the first appearance of Madame Melba in this city, and, of course, all were interested in comparing her with Patti, whom she is generally acknowledged to have succeeded as the first songstress of the world. It is but proper to say that no one was disappointed, and one might go further and state that in the writer's recollection no singer has ever appeared before a Detroit audience with greater success than did Melba on this occasion. In addition to the great satisfaction she gave in rendering her selections, she was most generous in her responses to encore, singing three times instead of once for her first number. An innovation was made in the character of the concert by giving the third act from Gounod's Faust in costume. While our Auditorium is ill adapted for anything of the kind, the scenery was fixed up, the entire stage covered with palms and flowers, and an artistic garden effect secured. The last number on the programme was the mad scene from Lucia, rendered by Madame Melba. She was most satisfactory in her first number, even more so in the scene from Faust, but in the aria from Lucia she was simply superb. The co. is an excellent one, including Madame Scalchi, Mlle. Bauermeister, a most satisfactory artist; Signor Campanari a favorite baritone, and Signor D'Aubigne, tenor. Manager Ellis also provided an orchestra of thirty pieces, under the direction of Signor Ronald.

Taken all in all, it was the most artistic production of its kind ever given in Detroit, and Manager Ellis is to be congratulated on the splendid work he is doing in giving the residents of the smaller cities, or as they would say in New York, the provincial towns, an opportunity of hearing the great artists he is managing. Furthermore the prices were not exorbitant, $2.50 for the best seats, down as low as $1 for the ordinary ones.

Kimball.

NEW ORLEANS.

The reception yearly accorded by the theatre-going public of this city to Louis James must make it evident to him that he is regarded as one of our favorites. The people look forward to his annual visits with the most pleasurable anticipations, knowing that there is always a treat in store for them. The earnest desire to please his audience is characteristic of the actor, for indifference never marks any of his performances. His reception on his opening night, Oct. 13, was certainly flattering, if numbers and enthusiasm count. As Virginius he but added laurels to those already won.

Miss Alma Kruger as Virginia won much admiration for her rendition of that character. She has a sweet voice, full of melody, and with the grace that she possesses, lent to every line uttered that vigor and beauty that gained the sympathies of her audience.

Othello, Monday night, drew another large house, Miss Kruger taking the part of Desdemona. The success which characterized this play was but a repetition of that of the previous night. It is safe to predict crowded houses for the balance of the week. Friday, for the first time in New Orleans, will be presented Marmion, and already the public is awaiting with interest the debut of Mr. James in that piece here.

For the first time in this city Trilby was presented by Palmer's co. under the direction of W. A. Brady. Of course, here as elsewhere, every one felt an interest in Trilby, and it was therefore to be expected that it would "take the city." The co. is a good one and gave much satisfaction by their rendition of De Maurier's "sensation of the hour." Where a book has been so generally read as has "Trilby," there is a universal desire to witness its dramatization. And when a co. by its rendition does justice to the author's ideas of the scenes and characters he depicts, the spectators experience a double pleasure: curiosity mingled with enjoyment. Trilby is bound to have a successful run during the remainder of the week.

Ward and Vokes, comedians, are also here this week, and by their acting produce much laughter. With the money they have to burn, they seem to have no fear of the contemplated "Run on the Bank," which is a part of their attraction. While their performance may not rank with first-class comedy, yet they afford a few hours' enjoyment to their audience. They draw good houses.

Pain's Last Days of Pompeii has been in this city for several days, being exhibited under the auspices of the Southern Athletic Club, a large local organization. They are making a success of their venture.

French opera in New Orleans has so grown to be a custom that a large void seems to be felt through the absence of a troupe this Fall and Winter. It is very seldom that a year passes without arrangements of some kind being made to bring a troupe from La Belle France. Impressarios have recently not been fortunate with the selections they have made of artists, and the people of this city, long accustomed to their operas, have been musically educated to expect good operas. The ventures, therefore, during the last few years, have not resulted financially profitable. Had more liberality been exercised on the part of the manager in engaging only first-class artists, it is almost certain success would have been his reward. Paris cablegrams announce now that a contract has been signed there with M. Charley, an impressario of some distinction, for the season of 1896-97, with the privilege of three more years if the troupe proves satisfactory. It is contemplated by him to take the troupe from here, at the close of the season, to Havana, thence to Buenos Ayres and other South American cities. Peter Stieff.

BALTIMORE.

David Belasco's latest play, The Heart of Maryland, scored a great success at Harris' Academy of Music. The large audience was thoroughly enthusiastic and the play was genuinely applauded. The scenery was beautiful and the cast superb. The latter included Frank Mordaunt, Maurice Barrymore, John E. Kellerd, Cyril Scott, Odell Williams, Henry Weaver, Jr., Edward J. Morgan, John W. Jennings, Helen Tracy, Mrs. Leslie Carter, Georgia Busby, and Angela McCauli. Princess Bonnie 21.

Charles H. Hoyt's latest comedy, Black Sheep, was produced at Ford's Grand Opera House to a crowded house. The play resembles Mr. Hoyt's other efforts very much, and like them is very amusing. Otis Harlan as Hot Stuff works hard and successfully, and the remainder of the cast is quite up to the standard. Rice's Surprise Party in 1492, 21.

Frederick Warde and his capable co. opened in The Mountebank at Ashaugh's Lyceum Theatre to a first-class house and a rather critical audience. Mr. Warde pleased them very much, and his selection for the initial play was a very good one. The co. supported him in a satisfactory manner, and the performance was an even one. Sol Smith Russell Oct. 21.

At the Holliday Street Theatre one of Davis and Keough's cos. produced The Sidewalks of New York, a new melodrama from the pen of Scott Marble. The production was in all respects a good one. The New Captain's Mate Oct. 21.

The variety bill offered by Flynn and Sheridan's City Sports at Kernan's Monumental Theatre includes two new burlesques called Murphy's Reception and A Hot Night, a ballad led by Lillian Lancaster, and a series of good specialties, the most startling of which is the acrobatic display of the Four Nelson Sisters. Hyde's Comedians 21.

Sam T. Jack's Creole co., which appeared at the Howard Auditorium, kept up its reputation for singing old Southern melodies and giving an exhibition of old plantation dances. James Thornton's Elite Vaudeville co. 21.

Frank McKee and his wife are in the city. Mr. McKee is looking after the interests of A Black Sheep.

Miss Angela McCauli, the talented young actress with The Heart of Maryland, is the daughter of the late Colonel John A. McCauli, a former Baltimorean. Miss McCauli represents a charming type of the Southern girl.

Ernest C. Warde, a son of Frederick Warde, is supporting his father in repertoire at the Lyceum. He is a bright young man, both looks and acts his roles, and undoubtedly has a future.

The title of The Trip to the Rockies, a light opera, the company of which has been rehearsing here for several weeks, has been changed to Vetiva. The production will again start out on the road about the 24th, and will play through the South.

Harold Ruttledge.

LOUISVILLE.

Sydney R. Ellis' Bonnie Scotland was presented at the Grand week commencing Oct. 14 to good business. The play is a pleasing one and the picturesque highland costuming added materially to the general effect. The New Boy will be seen in Louisville for the first time 21.

The Temple Theatre was closed until Oct. 17, 18, when Anna Eva Fay, announced as the fair Mahatma or the Modern Witch of Endor, played a return engagement.

Another of Sydney R. Ellis' plays, Darkest Russia, was the attraction at the Avenue week of 14-19. It was handsomely staged and satisfactorily played by a capable co. The Wilbur Opera co. begins its annual Louisville engagement at the Avenue 21.

Sam T. Jack's Adamless Eden co. occupied the New Buckingham Oct. 14-19. The co. is a good one and did the usual large business.

The fistic engagement which was announced at the Auditorium for the 14th was interfered with by the Governor of the State; he announced that no more contests of the kind will occur during his administration.

The local lodge of Elks propose to place in the burial plot of the order, located in Cave Hill Cemetery, this city, a colossal bronze elk. It will be mounted upon a pedestal appropriately inscribed in memory of departed brothers buried there.

A feature of the New Boy engagement at the Grand will be a large box party given by Mrs. James B. Camp, wife of the manager of the house.

His Grace the Duke of Marlborough occupied a box at one of the performances of the City Club Burlesque co. at the New Buckingham, and for a time divided the attention of the audience with the performers.

Ferdinand Pfingst, the young Louisvillian, who has been studying in England, has been engaged by the Damrosch Opera co. It is said that he has a fine bass voice highly cultivated; he is a man of commanding presence, is young and ambitious, and has every reason to expect a career of success in grand opera.

It is given out that Thomas Q. Seabrooke will give his new play Baby Mine its premier in this city during his engagement here which commences 28.

Wm. Allen, who has done such good work as amusement writer upon various Louisville papers, is, it is said, slated for a berth in Correspondence Row, Washington, D. C.

Good words come from New York of the work that is being done by young Adolph Klauber with Frank Mayo.

Katherine Whipple Dobbs has returned to the city and resumed her musical work.

Walter S. Matthews will produce his new play, Treachery, on the road, assisted by a capable co., in which will be Ed. O. Bisley, Sam Tilden, and other well-known people. The play was submitted to Richard Mansfield, and it is said was favorably thought of by him; but that his consideration to make it a part of his repertoire was interfered with by the illness of the celebrated actor.

The Musical Club, under the direction of C. H. Shackleton, has resumed its rehearsals, and it is announced that the organization will give a concert during the Winter, at which a programme of unusual excellence will be presented. Charles D. Clarke.

ST. PAUL.

At the Metropolitan Opera House A. M. Palmer's excellent co., under the direction of William A. Brady, with James W. Morrissey as general manager; Louis Weed, acting manager, produced Trilby 13-19. This being its first production in St. Paul the drama and excellent cast drew a large, fashionable and appreciative audience, who freely expressed their delight and approbation. The piece was finely staged and the scenic effects and appointments very pleasing. Trilby was assumed by Mabel Amber, a handsome woman and an attractive actress. She gave a very pleasing portrayal of the part, interpreting the character with true expression that won for her favorable recognition. Lizzie Annandale gave an exceptionally clever interpretation of the part of Madame Vinard. Miss Annandale sang "Ben Bolt" in a clear, strong voice and with much expression. Theodore Roberts' Svengali was an excellent portrayal, finished and earnest. Frank Rolleston was capital as the Laird. Herbert Carr was excellent as Taffy. Matthew C. Woodward won much favor as Zou Zou. William J. Romain as Gecko, Frederick Congor as Little Billee and W. P. Sheldon as Rev. Thomas Bagot well deserve favorable mention. The performance gave general satisfaction, and Trilby made a decided hit. Sandow 20-23, Robert Downing 24-26.

At Litt's Grand Opera House, Robert J. Donnelly's dramatic comedy A Modern Mephisto was presented by Helene Mora, supported by a clever co., 13-16, opening to full houses and appreciative audiences. This is the first appearance of Miss Mora before a St. Paul audience. As Lucy Seward Miss Mora plays an unique and exacting part; yet she played it in a most artistic and pleasing manner. She sang in a deep, sweet contralto voice a descriptive piece, "Moreska," with great effect, and her beautiful rendition of "Ben Bolt" elicited a storm of applause. Miss Mora was favored with repeated curtain-calls, and the audience would not be satisfied until she had made a speech. Sheridan Block admirably sustained the title role, and met with merited recognition. Emmett Corrigan as Frank Calvert does excellent work. Earle Sterling as Richard Carlin; William Daridge was capital as Dr. Van Ripen; Frank Kendrick was exceptionally clever as Ah Soy, the Chinaman; Maggie Harold Davidge was very clever as Mrs. Hope; Helen Russell was excellent as Nellie Knox. The play was presented in a most praiseworthy manner, and gave general satisfaction. The War of Wealth 17-19; Finnigan's Ball 20-26.

Lizzie Annandale with the Trilby co. is very favorably remembered as the prima donna contralto of the Emma Abbott Opera co., and a favorite with our theatregoers. Miss Annandale has a host of friends in St. Paul. George H. Colgrave.

KANSAS CITY.

Edwin Milton Royle and his clever co. presented his new play, Mexico, here for the first time at the Coates 14-16. The play shows clever work by the author-actor, and the climaxes and many of the scenes were effective and exciting. The play deals largely with military affairs in Mexico, although the massing of troops is only used in one scene. The conflicting love stories form the principal theme and weave a web of romance and heroism about the principal actors. Edwin Milton Royle as Captain Shields, and Selena Fetter Royle as Jovita Talamanca, and Lucien Henderson, William Humphrey, and others all acquitted themselves admirably. The old familiar play, Friends, was presented 17-19 and drew fairly. De Wolf Hopper 22, 23; Charley's Aunt 24-26.

Tim Murphy's return to his role of Maverick Brander in Hoyt's A Texas Steer brings back to him all his past success, and the co. which he headed at the Grand 13-19 was an excellent one, and the performance of the play was as good as any ever given here. The attendance was fine. Superba 20-26.

The Ninth Street Theatre's attraction 13-19 was the romance of Coon Hollow, a very bright Southern play, introducing phases of Southern life and characters, and was quite pleasing and interesting. The scenery and settings were elaborate and handsome and the cast fair. Human Hearts 13-19.

The Auditorium was closed 14-19, but will reopen with Ali Baba 21-26, followed by Thrilby.

Continuous performance at the Gillis, including the stock co. in The Vagabond, is drawing fairly.

Frank B. Wilcox.

INDIANAPOLIS.

On Oct. 14-16 Hoyt's A Milk White Flag played to good business at English's Opera House, and with few exceptions was presented with the same good cast as was seen here last season. Miss Agnew, Miss Lamar, Mr. Stanley, and Wilson M. Lawton are deserving of the applause they received. New and attractive specialties, which are always in evidence in Hoyt's plays, were noticeable and well received. The Rising Generation 17-19; Tavary Opera co. 24-26.

The Grand Opera House was closed the 14th and 15th, but opened 16th with the Cincinnati German Theatre co. Clara Morris 18, 19; Primrose and West's Minstrels 22, 23.

On Oct. 14-16 Birds of a Feather filled the Park Theatre with a delighted audience. Good specialties, singing and dancing are features, and the company which includes such well-known people as Pete Baker, Will A. Lamb, George Gardner, Iola Pomeroy and others. Land of the Midnight Sun played here 17-19. Cotton King coming 21-26.

At the Empire Theatre the South Before the War co. did a splendid business opening night and pleased the patrons of this theatre immensely. Dancing, cake walks and plantation echoes vie with one another for the entertainment of the audience, and were seemingly successful. Albini 17-19 to fair business. Russell Brothers 21-26.

G. A. Ricker.

SAN FRANCISCO.

Trilby! Trilby! Trilby! Everything is Trilby at the clubs, and in our houses the main subject for discussion is this strange, wierd story, "Trilby." Comparisons are frequently drawn between Paul Potter's dramatization and Du Maurier's original text, and from my observation I believe that too much attention has been devoted to comparison by our newspaper fraternity, and not enough genuine criticism of Potter's masterpiece, notwithstanding the Baldwin has been crowded the past two weeks, and the third and last is likely to exceed the previous two. Edith Crane as Trilby and Wilton Lackaye as Svengali, needless to say, deserve all the distinction they have achieved. Ignacio Martinetti's Zou Zou is immensely clever. Charles Riegel's Taffy and Charles Canfield's impersonation of the Laird have met with hearty response. In fact the entire co. seem to fit in their respective parts, making one of the most complete productions seen here in years. The Passing Show comes 28.

At the Columbia the Bostonians are treating us with the pleasing opera Robin Hood, and the public have just thronged there in masses. Jesse Bartlett Davis, Eugene Cowles, Barnabee, MacDonald, and Frothingham were the recipients of an enthusiastic welcome Monday night. The opera will continue for another week, when Prince Ananias will be produced.

Milton and Dolly Nobles continue with marked success at the Grand. The Phœnix will be seen next week.

Henry Dixey and a picked-up co. will tour the Coast in his monologue entertainment, commencing at the Macdonough Theatre, Oakland, 12.

Mrs. Potter in The Queen's Necklace comes to the Baldwin next Spring.

Sousa's Band will give several concerts in this city at an early date.

L. R. Stockwell has passed through the Insolvent Court.

Milton Nobles will put in four weeks on the Northern circuit following his engagement at the Grand.

Sam Thall arrived from the East yesterday to go in advance of Trilby.

Marie Burroughs is coming to 'Frisco to attend to the final legal difficulties connected with her recent divorce suit.

The Baldwin management has booked Daly's co., Mansfield and Modjeska for later in the season.

Maude Winter severed her connection with the Stockwell's Co. of Players and joins the Lyceum co.

Paderewski, the great pianist, has been booked by the Al. Hayman co. to give a series of concerts at the California Theatre after the holidays.

William Greer Harrison arrived here from the East last Sunday looking wiser, but nevertheless happy.

The Tivoli continues to draw heavy patronage, notwithstanding the strong opposition. La Traviata, with all the leading favorites in the cast, has been warmly received. A revival of Il Trovatore will be the next attraction.

Grover's Alcazar is flourishing this week. Mr. Grover's popular comedy-drama, My Son-in-Law, is the bet, and its careful presentation by an excellent co. renders it very enjoyable. Confusion next week.

A new cheap-price theatre opened its doors last night with After Dark, intermixed with a clever variety show. The house was quite full, and the People's Theatre bids fair to become successful.

The Shakespearean reading by George Riddle, with symphony accompaniment by a select orchestra under Adolph Bauer at the Tivoli last Tuesday was a great success.

H. P. Taylor, Jr.

GALVESTON.

Hoyt's productions are not very familiar to this public, and the reception accorded the first presentation of A Trip to Chinatown at the Grand 7 must indeed have been gratifying, the house being crowded from floor to ceiling with a happy and enthusiastic audience—attendance at the subsequent performance 8 was also good. The White Squadron 9, 10 proved a hollow disappointment, and, while the opening night saw a fair crowd present, business suffered a merited diminution on the day following. Charles H. Yale's Devil's Auction demonstrated that it had not by any means worn out its popularity, as an audience fair in proportions greeted its reappearance 11, 12 and extended generous plaudits as of yore. The scenery and costumes are fresh and bright and the damsels attractive. The specialty features, though clever, were not in consonance with other improvements as regards newness or novelty. Next week, Fiela's Minstrels. Lost Paradise, In Old Kentucky.

General Manager Weis, of the Greenwall Theatrical Circuit Co. is here and will remain several weeks. Mr. Weis resides in this city and will make it his headquarters during the season.

The absence of some scenery and the calcium effects in the Devil's Auction performances, was due to the deplorable accident which happened at Corsicana a few days before, by which through the explosion of the calcium cylinders, two lives were lost, several people injured and a set of scenery completely demolished.

Clinton W. Vidor has resigned the treasurership of the Grand, much to the regret of his many friends.

At a meeting of the Elks, 12, it was decided to have a social at an early date, the same to be in the nature of an oyster roast and given in connection with the Houston Lodge.

Dr. S. O. Young, Secretary of the Galveston Stock Exchange, is in charge of the dramatic work on the Galveston *News* for this season. He was for a number of years managing editor of the *News*, and is well known and universally popular with the profession.

C. N. Rhode.

ATLANTA.

Never before has the New Lyceum Theatre contained audiences of such magnificent proportions as is thronging that popular house this week. The attraction is Sinbad, and it truly warranted all the enthusiasm that has been showered upon it. From many points of view, and especially from a scenic point it is the most perfect production of its kind ever seen in the South. Joseph Doner was hilariously funny, and the others in their respective roles are good. The chorus gave evidence of careful thought and study, and was unusually strong. Before the week closes it will have proved itself one of the greatest money-makers the town has ever seen.

At the City Trocadero Papinta continues to reign.

Healy's is not yet open, neither has its opening attraction been announced.

At Henry Greenwall's New Lyceum the next attraction is Thomas W. Keene, for a week. Stuart Robson and Hanlon's Fantasma follow.

Fire broke out in Hagenbeck's Arena on the Midway at the Cotton States and International Exposition 15 and entirely destroyed the establishment. Ex-Mayor Winne, of Poughkeepsie, N. Y., who is largely interested in the enterprise, arrived shortly after the fire, and when he heard of the destruction of the incompleted building said he did not know if it would be rebuilt or not. He estimated the loss at $2,000.

The performances were to have begun 19. The Phantoscope also was badly burned.

Alf Fowler.

MILWAUKEE.

The John Stapleton co. gave four performances of The Wife at the Davidson 14-16. The co. is not as strong as the patrons of the Davidson have reason to expect, and in several parts is lamentably weak. Paul Gilmore gave a very dignified and intelligent performance as John Rutherford, and his many Milwaukee friends are pleased to note the marked improvement in his acting. Mabel Strickland was bright and active as Kitty Ives.

Down on the Suwanee River played to good business week of 13 at the Bijou. The singing and dancing of the different members of the co., and the different scenes of negro life, are amusing and were greatly enjoyed. The cake walk is a great feature.

The burning of the Temple Opera House in Duluth will make a break in Manager Litt's circuit.

Katie Emmett will be at the Bijou next week in Chat, an American Boy, and Otis Skinner will produce his new play, Villon, the Vagabond at the Davidson.

The opening of the new Pabst Theatre, which was to have taken place to-night (Oct. 16), had to be postponed and will not occur until about Nov. 13, Managers Welb and Wachsner preferring to postpone the event for thirty days rather than open an unfinished house.

The Melba Concert co. were booked at the new Pabst Oct. 17, but have agreed to a postponement of the date until later in the season.

E. T. McDonald.

BUFFALO.

Many of the best attractions booked for this season will not be seen in Buffalo on account of the burning of

the Academy of Music. Some of the attractions have been booked at the Star, and the business this year has been excellent on account of the monopoly of high-priced attractions. Many schemes are now under way for the promotion of new houses of amusement, and Buffalo will have at least one new first-class theatre next year properly managed.

The Fatal Card at the Star 14-19 drew well and is an excellent melodrama. The play is presented in true metropolitan fashion. Lillian Russell in The Tzigane week of 21.

James O'Neill, the romantic actor, played to tremendous houses at the Music Hall under the management of John Meech His repertoire included Virginia and Virginius, which were presented in an admirable manner. The special scenery and staging were of the most artistic design. B. H.

JERSEY CITY.

Old Glory was presented at the Academy of Music 14-19 by W. A Brady's co. Arthur Moulton and Lottie Williams in the comedy parts lend lite to the piece and do clever specialties. The Stars and Stripes and "I am an American Citizen" are the mainstays of the production. The mounting and scenery is good. It is a question in my mind yet whether Mr. Brady did not send us the pictorial printing of some other play, as the situations and climaxes are so different from the lithos and stand work. Joseph Slayton, Mildred Holland and Rose Chesneau rendered efficient support. Charles T. Ellis in The Alsatian 21-26. On the Mississippi 28-Nov. 2. Business good 14-19.

John L. Sullivan had a tremendous house at his benefit in Oakland Rink 14.

Joe Browne, the cornetist, is now business manager of Waite's (Western) Comedy co. Joe is well known here and has many friends.

Among those included in box parties at the Lyric Theatre, Hoboken, 7-12, were Manager Fred. Whitney, of the Rob Roy Opera co.; Al. Canby, manager of Francis Wilson, and Adolph Link, the German actor.

The latest bookings by Manager George Hartz, of the Lyric Theatre, Hoboken, are Hanlon's Fantasma and Superba cos. Negotiations are pending with Richard Mansfield and Camille D'Arville.

Georgiae von Jaunchorsky and William H. Reiger appeared to a fashionable audience at Quartette Hall, Hoboken, 16, and gave a fine concert.

Gus Heege, who has been in hospital here for some weeks, is convalescent, and expects to leave the city 21.

Mrs. Ettie Henderson, of the Academy of Music, returned from Des Moines, Ia., 14, where she had been in attendance at the wedding of her niece. Ettie Cozens.

William H. Sherwood, or as we all call him, "Pop," arrived in town 14, and has been doing great work for his star, Charles T. Ellis, who plays in this city for the first time 21-26. Walter C. Smith.

DENVER.

The week of 14-19 was Festival week, which will hereafter be a yearly celebration of our good luck here. It brought thousands from Colorada towns and of course swelled the patronage at the theatres. Notwithstanding parades galore, all four theatres were running and all put forward enticing bills.

At Harry Clarke's Lyceum a light double bill was presented, but Mr. Clarke did not appear owing to business outside. His pantomimic part in the curtain-raiser, by Brander Mathews, entitled The Silent System, was taken by George F. Hall, the new member. Madge Carr Cooke was especially good in this little conceit. As the scolding wife, who melts at the sight of a present from her supposedly delinquent husband, she was most advantageously seen. The other play was War to the Knife, a three-act comedy by Henry J. Byron, in which Miss Chamblin and Miss Izett carried off the honors. Week of 21-26, A Matrimonial Maze.

William Hoey, the man who broke the bank, etc., renewed his Denver acquaintance in a new play called The Globe Trotter. He was the same tramp Hoey, however, and put in a few more exceedingly clever character bits that made great hits. His support was good.

At the Tabor A Contented Woman, showing that remarkably pretty woman, Mrs. Hoyt, was the attraction. Next, Schilling's Minstrels.

The wife of the Tabor manager was robbed of all of her jewelry the other night by thieves climbing the porch of her residence and effecting an entrance.

W. P. Peabody.

MINNEAPOLIS.

At the Metropolitan Opera House the Garrick Burlesque co. presented Thrilby week of 13, opening to a fair-sized and well-pleased audience. The co. is made up of clever entertainers. Elvia Croix, a prime favorite locally, made a decided hit as Little Willie. Carrie Perkins was cordially received as Thrilby. Louis Wesley made a humorous Jocko. Mark Murphy was irresistibly funny as Ignatius McFadden, and Willis P. Sweatman contributed largely to the enjoyment of the performance as Mr. Flaw. The specialties were all good, and the stage settings were elaborate and handsome. Robert Downing 20-26.

At the Bijou Opera House Daniel Sully gave A Social Lion 13 to much smaller business than the merits of the attraction deserved. Mr. Sully was, however, enthusiastically received. He is a natural fun-maker, and made the most of the title role. Of his support, Don Mason as Emil Beeswick, Tom Walsh as Professor Bordeon, Julia Hanchett as Cornelia Chestnut, Marie Allen as Fanny Swandown, deserve special mention. Kate Michelena created a sensation by her singing of "The Last Rose of Summer." A Modern Mephisto 20-26. F. C. Campbell.

OMAHA.

The Human Hearts co. was at the Creighton Theatre 10-12. Hal Reid, the author-actor, played right into our hearts, dividing the honors with Miss Westbrook, a graceful artiste. Box office attested our appreciation. Conroy and Fox's O'Flarity's Vacation 13-16 to S. R. O. The merry-making was uproarious, all specialties winning encores. The presence in the city of the National Convention Switchmen's Union greatly aided in packing the house each night and matinee. The Defaulter 20-23; Thrilby (burlesque) 24-26; Hanlon's Superba 27-31.

A Contented Woman was played at Boyd's Theatre 10-12 to big houses. Steve Brodie On the Bowery 13-16 to large sale in the family circle and gallery; downstairs greatly admired the Brooklyn Bridge scenery, while the gods yelled themselves hoarse over Steve's daring feats. David Henderson's Ali Baba, billed here 17-19, fell into the hands of the Philistines at Des Moines to satisfy eastern claimants; consequently Boyd's is dark remainder of week. A Texas Steer 20-22; Old Homestead 23, 24; De Wolf Hopper in Dr. Syntax 25, 26; Black Crook 27-29. R.

CHARLESTON.

Business at the Academy of Music so far this season has been light. Very few of the attractions were calculated to draw out theatregoers.

The Fatted Calf 8, 9 and matinee. Strong co. and good performances to small audiences.

Effie Ellsler, who has not missed a season in Charleston in a good many years, played her annual engagement 11, 12. Miss Ellsler has given up society plays for the legitimate drama. Her performances of As You Like It and Camille were deserving of full houses. Limited Mail 15; good scenic production to fair business. Moreska Concert co. 18, 19; Joe Olcott 21; Billy Van 22.

Managers Ed. Lawlie, Jr., in advance of Moreska, and J. E. Boyle, representing Sells' Circus were in the city last week.

The many Charleston friends of Robert Drouet were sorry to miss his face from among those of the Effie Ellsler co.

SAN ANTONIO.

A Trip to Chinatown played at the Grand Opera House 20 to a packed house. The White Squadron 11-13 to light business. James Corbett has been one of the attractions of Antonio the past week, as he is now here training at the Jockey Club grounds. W. A. Brady and wife are here, having rented a cottage at Alamo Heights. They will probably be here the balance of this month. Vale's Devil's Auction 14-15; In Old Kentucky 16; Al. G. Field's Minstrels 18, 19.

The new Hall of the Beethoven Maennerchor Society was formally opened on the night of 12 with a grand musical programme given by local talent. The hall is in the nature of a theatre, having a stage quite as large as that of the Grand Opera House. The galleries have stationary seats, but those in the body of the house are loose, so as to be cleared for dancing. It is strictly German in all its appointments and is intended for musical entertainments entirely. Willard B. Simpson.

Johnstown Opera House, Johnstown, Pa., wants first-class attraction for Christmas and other open dates.

CORRESPONDENCE.

ALABAMA.

MOBILE.—Mobile Theatre (J. Tannenbaum, manager): Theatrical matters booming here; cotton coming in; plenty of money. A. G. Field's Minstrels packed to standing capacity. A fine performance, much enjoyed. A. M. Palmer's co. 11, 12 crowded the house with the elite and fashion of the town. The White Slave 14.==Princess Theatre (J. E. Hooker, manager): J. K. Emmett in Fritz in a Mad House 15.==Item: This theatre was formerly the Princess Rink. It has been remodeled and thoroughly renovated and presents a very attractive appearance. Lee Hood will preside at the box-office The theatre is lighted by electricity, skillfully distributed, presenting a brilliant appearance. The new house has the good-will of our citizens, who will reward the enterprise. Seating capacity, 1,000.

TALLADEGA.—Chambers' Opera House (George W. Chambers, manager): Limited Mail to large and well-pleased audience 8.

ANNISTON.—Noble Street Theatre (R. St. John, manager): Elmer E. Vance's Limited Mail 9 to fair business; good co. Peck's Bad Boy 17.

TUSKALOOSA.—Academy of Music (Brady and Miller, managers): Ward and Vokes in A Run on the Bank 11 to a large and well-pleased audience. Effie Ellsler 22.

MONTGOMERY.—McDonald's Theatre (G. F. McDonald, manager): Sutton Vane's drama The Span of Life 16 was presented by a good co. matinee and evening to fair and well-pleased audiences. Next week, Sinbad.

GADSDEN.—Kyle's Opera House (Charles L. Leon, manager): Richards and Pringle's Georgia Minstrels 21.

EUFAULA.—Morris Opera House (Jacob Stern, manager): J. K. Emmett as Fritz in A Mad House 16. This is the first show of the season.

NEW DECATUR.—Echol's Opera House (J. C. Gordon, manager): The Georgia Minstrels 12 to a good house; performance fair. Alvin Joslin 24; Thomas Keene 28.

HUNTSVILLE.—Opera House (W. W. Newman, manager): The opening of the regular season will take place 16, when Little Goody Two Shoes will be produced three nights for the benefit of the United Charities and City Hospital. For the past thirty days Mr. and Mrs. O. W. Heywood and Madame Laura Rose of Chicago have been in the city rehearsing 250 children for this juvenile spectacular. Peck's Bad Boy 19; Baldwin Melville co. 21-26, excepting 25, when Alvin Joslin is booked; Thomas W. Keene 28.

SELMA.—Academy of Music (Louis Gerstman, manager): Trilby 9; good performance; full house. J. K. Emmet in A Fool for Luck 12 to moderate business. A Span of Life 16.

ARKANSAS.

FORT SMITH.—Grand Opera House (J. C. Murta, manager): Dazzler 15; A Fatted Calf 19.==Item: S. C. Hunt, who competently managed this house the past two seasons, has resigned and J. C. Murta, manager Van Buren (Ark.) Opera House, has been appointed to fill the vacancy, and takes immediate possession. Joe D. Eberle, who has been acting manager the past two months, is very popular and has a host of friends among the theatregoers of the city, who regret his leaving the house. Mr. Eberle in the short time as manager has booked some of the best attractions on the road, namely, Tavary Grand Opera co., In Old Kentucky, Salvini, Della Fox, Faust (Morrison's), Pay Train, A Fatted Calf, and many others.

PINE BLUFF.—The season opened up rather brisk with six shows for the week ending to-day. Frank Jones 4; small house. Joe Cawthorn 7; good advance sale, but rain prevented more than a fair house. Richards and Pringel's Minstrels 8; large house. A Green Goods Man 10; ordinary house. Katie Putnam 14-19.

CALIFORNIA.

RIVERSIDE.—Loring Opera House (F. A. Miller, manager): Pauline Hall Opera co. 5 to large and fashionable audience. Rose Coghlan and L. R. Stockwell's co. of Players 12; Prof. Tyndall 13, 14.==Item: Charles Mayer, W. C. Hydes and A. E. Miller of the Pauline Hall Opera co. were gusts at the Rinhdoux Club while in this city.

FRESNO.—Barton Opera House (R. G. Barton, manager): Sam T. Shaw 1-7; crowded houses. Pauline Hall 14; Stockwell co. 15-19.

SANTA BARBARA.—Opera House (Gaty and Rogers, managers): The Frawley co. in All the Comforts of Home to good business 2. Pauline Hall Opera co. in Dorcas delighted a packed house 4.

OAKLAND.—MacDonough Theatre (Charles E. Cook, manager): Trilby 21; three nights and matinee. Bostonians and Passing Show follow.==Oakland Theatre (Louis Imhams, manager): May Nannary co. 7-12 in The Fire Patrol; fine scenic effects and good houses.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): Pauline Hall in Dorcas 8, 9; fair business. Pandora 24, 25.

LOS ANGELES.—Theatre (H. C. Wyatt, manager): The Fall season was opened by Pauline Hall in Dorcas, who closed a most successful engagement 12. Rose Coghlan and L. R. Stockwell in repertoire 16-20.==Burbank Theatre (Fred. A. Cooper, manager): The Frawley co. in The Senator played to large business week ending 12. All the Comforts of Home 14.==Items: Sam Mott, fresh and artless as ever, is with us once again representing Rose Coghlan and Stockwell, and the umbrella market is looking up. Lansing Rowan of the Frawley co. is an erstwhile prominent society belle of the Angel City, and has many friends and admirers here.

COLORADO.

GRAND JUNCTION.—Park Opera House (Edwin A. Haskell, manager): House dark 7-23. The Pay Train 23.

LEADVILLE.—Lyceum Theatre (—— Simpson, manager): Stock co. played A Miner's Oath to good business.

GREELEY.—Opera House (W. A. Heaton, manager): The lecture of Col. J. P. Sanford which was to be delivered on 15, is postponed on account of sickness.

COLORADO SPRINGS.—Opera House (S. N. Nye, manager): William Hoey (Old Hoss) presented The Globe Trotter to a large and well-pleased audience 12. Ada Alexandra, as the German girl, made a hit.

CONNECTICUT.

NEW HAVEN.—Hyperion Theatre (G. B. Bunnell, manager): Edward Harrigan and co. presented Old Lavender to a full house 9. The part of Old Lavender is one of Mr. Harrigan's greatest successes and that he has lost none of his former popularity was attested by the delighted audience present. Sol Smith Russell gave two performances 12. An Every Day Man was the bill for matinee and The Rivals was given in the evening to an audience that completely filled the theatre. Mr. Russell as Bob Acres and Fannie Addison Pitt as Mrs. Malaprop received much applause. Jovial Joe Hart, late of Hallen and Hart, appeared 14 in A Gay Old Boy. The business was fully up to the standard and co. and play gave satisfaction. Duff Opera co. in Leonardo 15, 16. Sowing the Wind 18, 19.==Grand Opera House (G. B. Bunnell, manager): The White Rat, a comedy-drama dealing with life on the East-Side of New York did a fine business 10-12, filling the house at nearly every performance. Nestor Lennon in the leading role was very good. The Rentz-Santley co. the first half of current week 14-16. A big house greeted them at each performance. Collins and Collins, Whitney and Sheppard, Leslie and Tenley, and Van Leer and Barton deserve special mention. Lost in New York 17-19.==Items: Manager Bunnell is still rusticating at his palatial residence at Southport but contemplates removing shortly to his Winter home in this city. Mr. Bunnell, always enterprising, is busily engaged at present making arrangements with the railroad people for the conveyance of out-of-town theatre-parties.—Handsome Adele Purvis Onri is playing a successful engagement at Pole's Wonderland this week.

HARTFORD.—Proctor's Opera House (F. W. Lloyd, manager): Old Glory, a melodrama with thrilling situations and an abundance of special scenery, 10, drew good-sized audience. Zero, billed as a humorous musical spectacular, 11, froze up the critics. Joseph Jefferson in a double bill 12, Cricket on the Hearth and Lend Me Five Shillings, taxed the capacity of the house at advanced rates. He was obliged to respond to a hearty curtain call. Edward Harrigan 14 in the ever popular Old Lavender, was well received. Joseph Hart, formerly of Hallen and Hart, 15, in his new play A Gay Old Boy made an instantaneous hit. Joseph Howarth 16; Charley's Aunt 17; Brooklyn Handicap 18; Special Delivery 19.==Item: The Elks' Bazaar continues attracting enormous crowds and the result will be most gratifying.

BRIDGEPORT.—Park City Theatre (Parsons and Jennings, managers): Robert Mantell's rendition of The Marble Heart 10 was the essence of good acting with a good co. Zero 12, announced as spectacular was all right in scenery but otherwise was an even greater "frost" than even the name might indicate. Joseph Grismer and Phoebe Davies gave Humanity an artistic rendering 14 to a big house. There's lots of good in that play. A "sure enough" old style play was Jack Harkaway 16, 17 and it was capitally presented. The Rentz-Santley Burlesquers 18, 19; E. M. and Joseph Holland in A Social Highwayman 22; The Girl I Left Behind Me 25; Hopkins' Transatlantic Vaudevilles 26; and lots of other "good things" which will "need only a gentle shove."==The Auditorium (Parsons and Jennings, managers): Katie Rooney had four delighted audiences in The Derby Mascot 10-12. Tomlinson's Comedy co. opened for a week 14 with a varied bill. Frank Harvey's The Land of the Living 21-23, is announced, followed by Lost in New York 24-26.

MIDDLETOWN.—The Middlesex (Middlesex Assurance Co., managers): Brady's Old Glory co. 11 to fair business. Edward Harrigan in Old Lavender 15 to a large audience in spite of rain. It is gratifying to learn from Manager Hanly that business has been good this season and the wish goes that Mr. Harrigan will have great success with his new play, My Son Dan, which is promised us on a return date in the Spring. Brady's Humanity co. with its dogs, horses and a competent co. 16 to good receipts. Girl I Left Behind Me 24; Masqueraders 30.==Item: On account of inability to make satisfactory arrangements with the estate owning McDonough's Opera House, Charles E. Wells has decided not to open the house this season.

SOUTH NORWALK.—Hoyt's Opera House (I. M. Hoyt, manager): Robert Mantell in The Corsican Brothers 14; small house on account of the weather; good performance. Bubb Comedy co. 14-19. Ullie Akerstrom 21-26.

NORWICH.—Broadway Theatre (Dodge and Harrison, managers): James C. Roach in Rory of the Hill 12 to a top-heavy house. The play was given a careless presentation and the audience were very much dissatisfied. Lost in New York had a fair-sized house 15 and pleased by its real water, genuine steamboat, and other sensational features. Edward Harrigan in Old Lavender 17. The Girl I Left Behind Me 21 and the Hollands in A Social Highwayman 23.

STAMFORD.—Town Hall (F. M. Briggs, manager): Robert Mantell in The Corsican Brothers 11 to a large house. Dr. Bill 16; fair house; performance good. G. A. R. Fair 18-29. Marie Hubert in The Witch 31.==Item: John O'Neil, of Robert Mantell's co., was presented with a diamond ring by his many friends here during the performance.

DERBY.—Sterling Opera House (J. L. Ungerer, manager): Nancy 10; fair business. Old Glory 12 delighted a large house. The Derby Mascot 13 to fair house.

WILLIMANTIC.—Loomer Opera House (J. H. Gray, manager): The Thoroughbred 10; pleased fair house. Sins of the Night 12; poor house owing to heavy rain. Brooklyn Handicap 16; fair house Tomlinson's Comedy co. 21-26; The Midnight Flood 28.

ROCKVILLE.—Henry Theatre (Murphy, Wendhiser and Fitton, managers): Great Brooklyn Handicap 17; pleasing performance, but owing to the size of the drops they were unable to put on their scenery. Little Trixie 20; Herbert Johnson Quintette 22.

WATERBURY.—Jacques Opera House (Jean Jacques, manager): Zero 10 to good-sized audience; pleasing entertainment. Edward Harrigan and co. 11 in Old Lavender to an audience that completely filled the theatre and gave them a most enthusiastic welcome. A Thoroughbred 12; small audience. A. V. Pearson's co. 14-19 in The Land of the Midnight Sun and The White Squadron; large audiences.

NEW BRITAIN.—Russwin Lyceum (Gilbert and Lynch, managers): Robert Mantell in The Corsican Brothers 9 to fair house. Edward Harrigan 12; small house on account of storm. Humanity 15; big house; good co. Zephra 17 for three nights. Parson's Stock co. week of 21.==Opera House (A. L. Bishop, manager): Hands Across the Sea 10; good business.

TORRINGTON.—New Opera House (F. R. Matthews, manager): Midnight Flood 8; good-sized and well-pleased house. Edward Harrigan in Old Lavender 10; S. R. O.; delighted audience. T. A. B. Fair 11; Little Trixey 22; Dr. Bill 24.

NEW LONDON.—Lyceum Theatre (Ira M. Jackson, manager): James C. Roach in Rory of the Hill 11 played to good business. Edward Harrigan in Old Lavender 16 drew a very large and well-pleased audience. Joseph Hart 19; Hopkins' Trans-Oceanic 24; Cotton King Nov. 6; Oliver Byron 8.

DELAWARE.

WILMINGTON.—Grand Opera House (Jesse K. Baylis, manager): The Milton Aborn Opera co. appeared 7-12; good business. Robson presented Government Acceptance 14; large audience. Nellie McHenry 15; fair house. Camille D'Arville Opera co. 16; O'Hooligan's Masquerade 17; Fast Mail 18; Shore Acres 21-22; Zero 24; George Thatcher 25; Creston Clark 26; Annie Lee 28.==Bijou (Charles V. Miller, manager): Through differences of opinion in regard to method of management of this house between Mr. Campiglia, the lessee, and Mr. Frank Beresford, his manager, a change of management has taken place. Mr. Beresford handed in his resignation during last week, and Mr. Charles V. Miller succeeded him. The Private Secretary 14-16; fair business.

FLORIDA.

PENSACOLA.—Opera House (J. M. Coe, manager): Trilby 10 drew the largest house this season. Marion Grey captured the house in her impersonation of Trilby. Svengali was strongly portrayed by Mr. Carlton in the absence of Reuben Fox, who was sick. A Fatted Calf 17.

JACKSONVILLE.—Park Opera House (J. D. Burbridge, manager): William Gill's musical comedy A Fatted Calf 11 drew small but well-pleased audience. Effie Ellsler 14 in As You Like It; artistically rendered; appreciative audience; costumes and stage settings unusually good. Limited Mail 18, 19.

GEORGIA.

AMERICUS.—Glover's Opera House (Bloom Brown, manager): Louis James in Virginius 9 to rather small but very select and appreciative audience. Bob and Alf Taylor 15 in Yankee Doodle and Dixie.

GRIFFIN.—Olympic Theatre (Hodnan and Nassiekus, managers): House dark until 19, when Peck's Bad Boy will be the attraction.

ATHENS.—New Opera House (H. J. Rowe, manager): Alf. and Bob Taylor 12 in Down in Dixie—the most novel attraction ever seen in Athens; S. R. O.; everyone delighted. Spider and Fly 14; very good.

SAVANNAH.—Theatre (J. C. Shaw, manager): A Fatted Calf 10; large audience; co. satisfactory. A Novelty Show 14 by request of management; lectures by ex-Governor R. L. Taylor ("Dixie") and Hon. A. A. Taylor ("Yankee Doodle"), interspersed with musical selections—a most pleasing, entertaining and enjoyable event for the audience; first appearance, though we trust not the last. Effie Ellsler 15 as Rosalind in As You Like It; good business; play well presented.

ROME.—Nevins' Opera House (James B. Nevins, manager): Peck's Bad Boy 21.

COLUMBUS.—Springer's Opera House (C. P. Springer, manager): Louis James 10, matinee and night, played Othello in the afternoon and Virginius in the evening to a large audience. Peck's Bad Boy 12 played matinee and night to good houses. J. K. Emmet 15 in Fritz in a Mad House; Spider and Fly 16.

BRUNSWICK.—L'Arioso Opera House (M. A. Baker, Jr., manager): A Fatted Calf 12; good and well-pleased house. Joe Ott 24; Warren Conlan 28.==Item: John A. Wiggins presides at the box-office.

IDAHO.

POCATELLO.—Opera House (M. O'Malley, manager): The Pay Train 14; large house; the finest co. here in two months. Any first-class or well-known co. can do well here.

ILLINOIS.

PEORIA.—Grand Opera House (Chamberlain, Barhydt and Co., managers): De Wolf Hopper 11 in Dr. Syntax; the largest and most appreciative audience since the season opened. The Cotton King 12; light business. Eddie Foy in Little Robinson Crusoe 14; crowded house. Charley's Aunt 15 to good business.

SPRINGFIELD.—Chatterton Opera House (R. I. Chatterton, manager): Bonnie Scotland pleased a top-heavy house 9. Little Robinson Crusoe 10, the S. R. O. card was out early in the evening. It has been many a day since a better pleased audience left the Chatterton Opera House. A Cracker Jack drew only a fair-sized audience 12. Barlow Brothers' Minstrels, after a street parade in carriages, played to a light house 14.==Items: Manager Chatterton has had placed in the box-office a very complete ticket rack or board, manufactured by the Globe Co., which will be a great saving of time and labor.—Citizen "Jack" Flaherty, late manager of the Peoria Opera House, also connected with the Water Carnival of Chicago, has signed with J. J. Lodge, manager for L. J. Carter's attractions. Jack will act as advance for The Tornado co. The Tornado 21; Darkest Russia 24; Julia Marlowe 25; Primrose and West's Minstrels 26.

DIXON.—Dixon Opera House (F. A. Truman, manager): Si Plunkard 8 pleased a fair house.

MATTOON.—Dole Opera House (Charles Hogue, manager): Eddie Foy in Little Robinson Crusoe 9; S. R. O; excellent entertainment. Cecil Spooner 10-12 in repertoire to good business. Black Crook 17; Chicago Rivals 19, under the auspices of the Ivanhoe Club.

JACKSONVILLE.—Grand Opera House (Tindall, Brown and Co., managers): Bonnie Scotland 8; good performance; poor house. Eddie Foy 11 in Little Robinson Crusoe to a large house at advanced prices.

PRINCETON.—Apollo Opera House (C. G. Cushing, manager): J. C. Lewis in Si Plunkard 10; good house; specialties good; audience well pleased. John J. Ingalls, under the auspices of the Women's Club, 18.

LEWISTOWN.—Beadles' Opera House (Henry Beadles, manager): Barlow Brothers' Minstrels 15.

FREEPORT.—Germania Opera House: Jolly Old Chums 17.

DANVILLE.—Grand Opera House (A. W. Heinley manager): The Bowery Girl 11; rainy night; light business. Conterno's New York Ninth Regiment Band 13 to a packed house. They play a return engagement Sunday, matinee and evening, 20.

PEKIN.—Turner Opera House (Phil. Becker, man-

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ager): Standing room was at a premium 12, when the Gordon-Gibney co. appeared for the last time, closing a successful week's engagement. Local concert 24, supported by Edward Kuss, of Peoria, Ill., a member of the Royal Opera co. of London, and Zoa Velde, also of Peoria.

MOLINE. Auditorium Opera House (Woodyatt and Cumpson, managers): Lillian Lewis in Cleopatra 3 gave an excellent performance to a large audience. Rocket Brothers in The Haymakers 9 played to fair business. Si Plunkard 12 pleased a good-sized audience.

STERLING.—Academy of Music (Fred Hempstead, manager): Fowler-Russell in repertoire 7 to almost nothing. Co. disbanded here. The John Stapleton co. in The Wife 9, under the direction of Gustave Frohman; good house; co. excellent.

ROCKFORD.—Opera House (C. C. Jones, manager): Old Homestead was presented to a good house 9. The Wife was well received by an appreciative audience 10. Down on the Suwanee River pleased a top-heavy house 11. The Dazzler and Fair Virginia canceled. Little Robinson Crusoe 23; Uncle Tom's Cabin 27.

MONMOUTH.—Pattee Opera House (Webster and Perley, managers): The Prize Winner 5; fair house. Charley's Aunt (No. 2 Frohman's) 11; good audience. Better performance than last year. Barlow Brothers' Minstrels 17; Americans Abroad 25.==Item: Manager C. A. Perley has returned from an extended trip East. The Monmouth Merry Men (minstrels) commence rehearsals Nov. 1. They expect to eclipse their last year's performance.

DECATUR.—Grand Opera House (F. W. Haines, manager): Roland Reed 3 in The Politician to a good house. De Wolf Hopper 12 as Dr. Syntax to a large and well-pleased house. After the performance De Wolf Hopper was tendered a banquet at the St. Nicholas by the Mystic Shriners, of which order he is an enthusiastic member. The Cotton King 15; Old Homestead 16.

ALTON.—Temple Theatre (William M. Sauvage, manager): The Bowery Girl 7 to the full capacity of the house; audience pleased. Tim Murphy in A Texas Steer 11 did a very good business. A Cracker Jack 13 had an excellent house. The Old Homestead, under MacFarland's management, did the banner business of the year. Standing room was all that was for sale after 7:30, and people were turned away. The Schumann Lady Orchestra 21; Coon Hollow makes a return date 27.

MT. STERLING.—Grand Opera House (J. M. Murphy, manager): Moore and Livingstone repertoire co. week of 6-12 to a good business and splendid satisfaction. Merry Haymakers 19.==Item: Moore and Livingstone have canceled their Iowa dates, and are making new ones in Illinois.

QUINCY.—Empire Theatre (Chamberlin, Barhydt and Co., managers): The Cotton King 10 drew a fair house. Audience well pleased. Charley's Aunt 12, as usual, played to good business. A. Y. Pearson's stock co. 14 opened one week's engagement to crowded houses at popular prices. De Wolf Hopper 21.

BLOOMINGTON.—New Grand (C. E. Perry, manager): A. Y. Pearson's comb. played to good business at popular prices 7-13. Julia Marlowe 23; Darkest Russia 25; Crawford Brothers' Minstrels 26; Rush City 29; Otis Skinner 30; Derby Winner Nov. 2; Gus Hill 3.

OTTAWA.—Sherwood's Opera House (F. A. Sherwood, manager): Si Plunkard 15 to large business. Griffin in Faust and The Bells 25, 26.

GALESBURG.—The Auditorium (F. E. Berquist, manager): Cotton King 11; Max Bendix concert 12; Charley's Aunt 14; Eddie Foy co. 15; all to good business. Barlow Brothers' Minstrels 18; A. Y. Pearson stock co. 21-26; Jolly Old Chums 31; The Wife Nov. 2; Alabama 5; Herrmann the Great 6; Robert Downing 8; A Texas Steer 9.

ENGLEWOOD.—Marlowe Theatre (B. T. Timmerman, manager): Fisk Jubilee Singers 19.==New Lisdon Theatre (Frank E. Baker, manager): Laura Lorraine Garden 13-19 in Trixie's Fortune to fair business. The Ferris Comedians in Greased Lightning 20-26.

CLINTON.—Rennick Opera House (W. B. Cundiff, manager): A Cracker Jack to fair business.

VIRGINIA.—Turkman Opera House (J. Gore, manager): Home talent, under the management of Mrs. Henry Phillips, for Public School benefit, 25.

EAST ST. LOUIS.—McCausland's Opera House (Frank McCausland, manager): Charles Gardner in The Prize Winner 13 drew a good house. Tornado 20; Green Goods Man 27; Jolly Old Chums Nov. 3; Si Plunkard 4.

EFFINGHAM.—Austin Opera House (Warren and Austin, managers): The Emily Bancker co. in Our Flat 15 to a large and select audience; pleasing performance. Coming: A Green Goods Man, Lewis Morrison's Faust, Alabama, Al. G. Field.

CANTON.—Armory Hall (L. D. Wemler, manager): Barlow Brothers' Minstrels gave a good show to S. R. O. 16.

INDIANA.

ANDERSON.—Grand Opera House (George A. and W. C. Dickson, lessees and managers; J. C. May, resident manager): Mr. J. C. May has been selected as local manager of the Opera House, which is a most excellent selection.—Prof. James Wysong will be leader of the orchestra. Bert Cannon, stage carpenter. The house will be opened 22 by the Tavary Grand English Opera co. in Faust. Carmen 23; Wednesday matinee Bohemian Girl.==Fisher Hall: Barlow Brothers' Minstrels 3; good business; a fair entertainment; Si Perkins 11; to good business; performance fair.

WASHINGTON.—Opera House (Horrall Brothers, managers): The Westerner, booked for 9, failed to materialize. The Baldwin-Melville repertoire co. closed a four-nights' engagment 12 to a crowded house. Every performance was excellent. Co. very strong. Clay Clement in The New Dominion 22; The Flag of Truce Nov. 1.

RICHMOND.—Phillips' Opera House (J. H. Dobbins, manager): Conterno's Ninth Regiment Band 11; fair business. The Holden Comedy co. 14 for a week to S. R. O. Clara Morris 21.

MUNCIE.—Wysor Grand Opera House (H. R. Wysor, manager): A Flag of Truce 7; small house. A Pair of Kids 10; good house.

ROCKVILLE.—Opera House (D. Strouse and W. White, managers): Dark 14-22. Senator O'Grady 30.==Carlisle Hall (D. Carlisle, manager): Dark 14-19.==Item: The R. L. A. boys have put a stage and scenery in their armory, and will be ready for attractions in future.

ANGOLA.—The Croxton (P. A. Croxton, manager): Jessie May Hall in repertoire 7-12; fair week; immense business, and broke the record of the house. Gilbert Opera co. 22; Farmer Hopkins 30.

LA FAYETTE.—Grand Opera House (George Seeger, Jr., manager): A Bowery Girl 5 to fair house. Conterno's Ninth Regiment Band 15 in two performances; good business. Flag of Truce 17; For Fair Virginia 19.

ELWOOD.—Opera House (W. F. Van Arsdale manager): Schubert Concert co., under the auspices of the Tin Plate Band, played to a small but very appreciative audience 8. A. Y. Pearson's stock co. failed to get here in time to present The Land of the Midnight Sun 11; but gave a fair performance of The Police Patrol to S. R. O. 12.==Item: Manager Van Arsdale just returned from Atlanta, where he has been seeing the sights of the Southern Exposition.

EVANSVILLE.—Grand (King Cobia, manager): Emily Bancker drew fair-sized house 11; the play is hardly equal to the good acting of the cast. Edith Ellis in Pawn Ticket 210 came 14 to medium house. Darkest Russia 21; Clay Clement 23.==People's (T. J. Groves, manager): Bonnie Scotland filled the house 13. Springer and Welty's Black Crook 16; J. B. Mackie in Grimes' Cellar Door 20.

FRANKFORT.—Columbia Theatre (Aughee and Bennefield, managers): Pawn Ticket 210 11; fair business; excellent performance. A Bowery Girl 14; large audience; general satisfaction. Daniel A. Kelly 28; Gus Hill's Novelties 30; In Old Kentucky Nov. 8.

KOKOMO.—Opera House (H. E. Henderson, manager): Conterno's Ninth Regiment Band 16.

WABASH.—Hartar's Opera House (Harter Bros.' managers): Conterno's Ninth Regiment Band 19; heavy business.

ELKHART.—Buckley Opera House (David Carpenter, manager): Katie Emmett in Chat, an American Boy, 12; large and well-pleased house; performance good. Clay Clement 19.

NEW ALBANY.—Opera House (I. D. Cline, manager): The Two Colonels, under the management of Goodall and Young, stranded at Lexington, Ky., 11, the members of the co. making an attachment. Although this co. was heavily billed here for 14 the managers never even notified Manager Cline of their inability to fulfill their contract, thereby not only putting him to much trouble and expense, but kept out another co. who wanted that date. Edith Ellis in Pawn Ticket 210, 16. Beach and Bowers' Minstrels 17; Si Perkins 19; Gladys Wallis 23.==Items: Frank Maury, agent of Gladys Wallis, was here 15 making arrangements for his attraction.—R. V. Prosser, of Beach and Bowers' Minstrels, is a native of this city, where his friends are legion. He will be tendered a warm reception when he appears on the 17.—A. D. McLean, manager of Pawn Ticket 210 was in the city last week and reports business very large. C. L. Kellogg and F. E. Bowers are here booming the Beach and Bowers' Minstrels for 17.

TERRE HAUTE.—Naylor's Opera House (Gill Burrows, acting manager): Roland Reed gave a splendid performance of The Politician 9 to a good house. The Bowery Girl 10; large house. Bonnie Scotland 12; fair business. Conterno's Band gave an excellent entertainment 14; light business.

MONTPELIER.—Grand Opera House (C. M. Murphy, manager): The Two Johns 10 to big business; good performance. Frank S. Davidson 15 in Old Farmer Hopkins; big house; fair performance. Pawn Ticket 210, 25.

SOUTH BEND.—Good's Opera House (J. P. Toms, manager): Plays and Players 9; good house; first-class performance. Madge Tucker co. 14-19; S. R. O.==Oliver Opera House (J. and J. D. Oliver, managers): This house will open the season with Donnelly and Girard 19.

COLUMBUS.—Crump's Theatre (R. F. Gottschalk, manager): Lillian Lewis and Pawn Ticket 210 both cancelled on account changed route. Land of the Midnight Sun 16; Flag of Truce 28; Colonel Ingersoll Nov. 1.

CONNERSVILLE.—Andre Theatre (D. W. Andre, manager): Schubert Symphony Club and Lady Quartette 9; splendid entertainment to only fair business. Wills' Two Old Cronies 11; good performance to moderate house. Sam. T. Jack's Adamless Eden 22.

CRAWFORDSVILLE.—Music Hall (M. Townsley and Sam. B. Thomas, managers): Barlow Brothers' Minstrels 8, to fair business. Bonnie Scotland 11; good house and pleasing performance. Robert Downing in Helena 16; big business. Grimes' Cellar Door 18.

SEYMOUR.—Opera House (F. O. Cox, manager): Land of the Midnight Sun 15; pleased one of the largest and most appreciative houses of the season. Pawn Ticket 210, 17.==Item: The Hawthorn Comedy co. passed a few hours here 15, en route to Scottsburg.

MICHIGAN CITY.—Armory Opera House (E. F. Bailey, manager): Jessie Mae Hall co. 14-19; at popular prices to crowded houses. George Clare in Three Guardsmen Nov. 4.

BRAZIL.—McGregor Opera House (Will. Miller, manager): The Buckeye 15; Clay Clements 21 in The New Dominion.

LOGANSPORT.—Dolan's Opera House (S. B. Patterson, manager). The Hustler 8; pleased a good house. Pawn Ticket 210, 10; fair business. A Bowery Girl 15; good house. Frohman's co. in Sowing the Wind 16; Conterno's Band 13, with matinee. Minnie Maddern Fiske 22; Clara Morris 28; Gus Hill's Novelties 31; Otis Skinner Nov. 1.

PORTLAND.—Auditorium (A. D. Miller, manager): Flag of Truce co., booked for 16, failed to make its appearance. Professor Herbert Albini 21; Down on the Suwanee River 23; H. J. Kilbourne Concert co. 24.

INDIAN TERRITORY.

ARDMORE.—Kloski Opera House (L. W. Hame, manager): Side Tracked 7, under the management of C. H. Calson, assisted by local talent, surpassed any production that has been seen this season. The entertainment was given for the benefit of the fire-boys and a nice sum was netted.

IOWA.

COUNCIL BLUFFS.—The New Dohany (Elliot Alton, manager): The Fowler Theatre co. played the week to fair house. Turkish Bath 13 to fair house.==Item: The Fowler Theatre co. sold out to McDonald and Morgan and will be known as the Empire Stock co., under the management of Mr. Morgan. Mr. Fowler is devoting his time to the completion of his musical farce comedy. Powhatan, will be rendered here the 18, 19 by local talent.

DECORAH.—Grand Opera House (C. J. Weiser, manager): The Old Homestead 16; large house. Alabama 29.==Item: The directors of the Grand will light the house with electricity. New scenery has been ordered and the house will be in first-class shape this season.

INDEPENDENCE.—Gedney Opera House (R. M. Campbell, manager): Uncle Josh Spruceby 16; Golden Ball 24; Cracker Jack Nov. 9; Modern Woodman 26; Green Goods Man Dec. 5.

CHEROKEE.—Grand Opera House (Sanford and Moore, managers): In Old Madrid 11 failed to appear. Lincoln J. Carter's Defaulter co. 12 to good business. Lillian Lewis in Cleopatra 25.

DUBUQUE.—Grand Opera House (William T. Rohel, manager): The Cotton King 7 to large audience; excellent co. Miss Mawson, one of the ladies of the co. who had been ill fainted on the stage and was unable to appear again. Conroy and Fox in their farce comedy O'Flarity's Vacation 8 to a good house. Down on the Suwanee River 10; fair audience.==Items: Thomas A. McKee, business manager of Robert Downing, is in this city making arrangements for Mr. Downing's appearance at the Grand.—It is rumored that the Duncan and Coates Opera House will soon be opened.

CEDAR RAPIDS.—Greene's Opera House (John B. Henderson, manager): Rush City delighted a large audience 10. Matthews, Bulger, Coyne and O'Brien are a great quartette. They introduced some new specialties. Salter and Martin's U. T. C. drew the regulation Uncle Tom house, matinee and evening, 12. On the Bowery 17; good business. The Derby Winner 21. Eddie Foy in Little Robinson Crusoe 22. Black Crook 23.==Item: J. D. Easton, one of the head pushers of the Waterloo Opera House, was in town 11.

MUSCATINE.—Columbia Opera House (Carl Leinderker, manager): The Hay Makers 10 to a poor house; co. fair. Uncle Josh Spruceby co. 12 to a good house and gave good satisfaction. Dan B. Levis, manager of the Uncle Josh co. sends his regards to The Mirror and says he has done a good business so far this season. John Griffith in Faust 22; Derby Winner 26.

CARROLL.—Germania Opera House (Ralph P. Sterling, manager): Van Dyke and Eaton co. in repertoire 17-19.

IOWA CITY.—Opera House (Perry Clark, manager): General Gordon lectured 8; the S. R. O. sign was up. Lillian Lewis in Cleopatra 11 to a large and well-pleased audience. Salter and Martin's U. T. C. co. 14; house all sold before doors opened. Black Crook 25; The Derby Winner 27.

BURLINGTON.—Grand Opera House (Chamberlin, Barhydt and Co., managers): Charley's Aunt 10 drew a large and fashionable audience. The play was well given by a capable co. and gave great delight. Derby Winner 12 proved a great drawing card. Little Robinson Crusoe 16 played to good business at advanced prices; co. excellent. Wilson Theatre co. 17-19 in repertoire. Jolly Old Chums 22; Mexico 24; Colonel Robert G. Ingersoll 25.

OTTUMWA.—Grand Opera House (J. Frank Jersey, manager): Lillian Lewis in Cleopatra drew a good house and was appreciated as was shown by the frequent applause. Charley's Aunt 16 to good business. Derby Winner 17.

DAVENPORT.—Burtis Opera House (Charles T. Kindt, manager): Lillian Lewis in Cleopatra 9 to good business. Rush City 11 to large audience; performance satisfactory. Steve Brodie in On the Bowery 18. Barlow Brothers' Minstrels 20; Little Robinson Crusoe 22.==Grand Opera House (M. Weideman, manager): Black Crook 20.

SIOUX CITY.—Peavy Grand (A. B. Biell, manager): Caroline Miskel Hoyt in A Contented Woman 7, 8 did good business. Conroy and Fox in O'Flarity's Vacation 10 to a fair house. Lincoln J. Carter's Defaulter 14; small house.==Item: Charles Hoyt and wife gave a banquet in honor of Ovide Musin 7.

CHARLES CITY.—Hildreth Opera House (C. H. Shaw, manager): Lincoln J. Carter's Defaulter 9; excellent co.; good business. Northeastern Iowa Educational Association (800 guests) 17-19. Morrison's 22; Eastern Star 22-24.==Item: The ladies of the Eastern Star have procured 400 seats for Faust.

DES MOINES.—Foster's Opera House (William Foster, manager): Charley's Aunt 8 came to large business and a delighted audience. Rush City 9 drew the largest business of the season for farce comedies. Eddie Foy 18, 19; The Old Homestead 28; Clara Morris Nov. 1; Alabama 2.==Grand Opera House (William Foster, manager): Human Hearts 9 gave a very fine performance to a delighted and fair-sized audience. The Midnight Watch 11, 12; light business. Conroy and Fox 18, 19; Uncle Josh Spruceby 24; Jolly Old Chums 25, 26.

MASON CITY.—Auditorium (John Barland, manager): Thompson's Comedians week 14-19; good houses; general satisfaction. Kelly's Expectations 23.==Parker's Opera House (H. G. and A. T. Parker, proprietors): Address by John P. St. John 12. Woodward's Midnight Watch 16; Morrison's Faust 21.

MARSHALLTOWN.—Odeon Theatre (I. C. Speers, manager): Salter and Martin's U. T. C. 8 to good business. Conroy and Fox 10; fair house; pleasing entertainment. Derby Winner 18; Eddie Foy 21.

CRESTON.—Opera House (J. H. Patt manager): John D'Ormond week 7; poor business. Chase-Lester Theatre co. 21-26; Charles Gardner 30; The Dazzler Nov. 11.

KANSAS.

TOPEKA.—Grand Opera House (L. M. Crawford, circuit manager; O. T. Crawford, local manager): Alabama 8 packed the house; audience well pleased. The cast was largely the same as last season and gave the play to perfection. A special interest was taken by our people in this production, from the fact that Lottie Bowes and Will Wadsworth, young Topelicans, played Carey Preston and Lathrop Page respectively. Another generous audience turned out to see Old Hoss Hoey in The Globe Trotter 9. A Romance of Coon Hollow 12 exhibited some very handsome scenery and was nicely played by a good cast. Griffith's Faust 16; Lillian Lewis 18; Human Hearts 19; Charles Gardner 25; Side Tracked 26; Dazzler 28.==Crawford's Opera House (L. M. Crawford, circuit manager; O. T. Crawford, local manager): This house, which has been dark so long, will open 17 with Sam T. Jack's Extravaganza co. in The Bullfighter.==Item: Business in every line here is picking up; the numerous free patent medicine shows have quit, and prospects for a good theatrical season from now on are very flattering.

WICHITA.—Crawford's Opera House (E. L. Martling, manager): William Hoey in The Globe Trotter 10; good performance to fair business.

WELLINGTON.—Woods' Opera House (Asa M. Black, manager): Side Tracked 16. Beach and Bowers Minstrels canceled.

WINFIELD.—Grand Opera House (T. B. Myers, manager): Side Tracked, with J. A. Murphy as the Tramp, pleased a good house 7. Charles A. Gardner 18; The Dazzler 22.

FORT SCOTT.—Davidson Theatre (Harry C. Eurich, manager): Herbert L. and Marina Flint, hypnotists, closed a fairly successful week 12. The entertainments given by the Flints are always interesting and amusing. The Defaulter 28.

LEAVENWORTH.—Crawford's Grand Opera House (C. E. Crawford, manager): Alabama 10; good house. Coon Hollow 11.

EMPORIA.—Whitley Opera House (H. C. Whitley, manager): The Yeomen of the Guard 10, 11 by home talent, under direction of T. J. Johnson, late of the Andrews Opera co., and William Rees, of this city, was presented to a large audience and gave two of the best performances ever given by home talent in Emporia. Stetson's Comedy co. 21-22. Charles Gardner 24; Signor Blitz 25.

JUNCTION CITY.—Opera House (Thomas W. Dunn, manager): A Fatted Calf 10 gave general satisfaction. Charles A. Gardner in The Prize Winner 22.

NEWTON.—Ragsdale's Opera House (W. J. Puett, manager): Alabama 7 to large audience; performance was the best that has been in this city for a long time. Charles Gardner 21; The Dazzler 25.

PARSONS.—Edward's Opera House (Johnson and Steele, managers): The Dazzler 21.

KENTUCKY.

LEXINGTON.—Opera House (Charles Scott, manager): American Vaudeville co. 8 to fair business; performance hardly first-class. Two Colonels 9, 10 to poor business; performance fair. Darkest Russia 11, 12 to moderate business; performance good. 1492, 17; Cleveland's Minstrels 18; Gladys Wallis 21; Merry World 28; Georgia Minstrels 24; Peck's Bad Boy 26; Digby Bell 28; Herrmann 30.==Item: The Two Colonels co. stranded here after filling their engagement. The entire lot of scenery, etc., was attached by the different members of the co., to secure their salaries, sometime past due. Poor business was the cause. Mr. Goodall, the ex-manager, is still in town.

OWENSBORO.—New Temple Theatre (J. J. Sweeney, manager): Emily Bancker in Our Flat 12; performance satisfactory and business likewise. Miss Bancker and Mr. Mandeville were enthusiastically received. The work of Miss Verno as Bella, the servant girl, deserves special mention. The Westerner 18; White Slave 26.==Item: Charles O. Bohne, ex-manager of Harris' Theatre, Louisville, joined the Emily Bancker co. at Evansville, Ind., 11 as business-manager. Miss Bancker will appear here later in the season in The New Woman.

PARIS.—Grand Opera House (Scott and Mitchell, managers): The Two Colonels 11 failed to put in an appearance. Disbanded in Lexington. Cleveland's Minstrels 17. Georgia Minstrels 26; Herrmann 29.

HENDERSON.—Park Theatre (A. D. Rodgers, manager): Eddie Foy gave a good production of Little Robinson Crusoe to a full house 9. Gladys Wallis in Fanchon made a hit on 10. Pawn Ticket 210, 15; John Fox, Jr., 18; James B. Mackie 22.==Gabe's Opera House: Closed for the season, having been bought by Mr. Potter, of Bowling Green, who thinks he will turn it into an office building.

MAYSVILLE.—Washington Opera House (H. C. Sharp, manager): W. S. Cleveland's Minstrels 16 to S. R. O. Splendid performance; enthusiastic audience.

ASHLAND.—The Ashland 18. F. Ellsberry, manager): Conterno's New York Ninth Regiment Band 9; small but well-pleased audience.

DANVILLE.—Opera House (J. M. Cullins, manager): House dark Oct. 8-12. Si Perkins 24.

PADUCAH.—Morton Opera House (Fletcher Terrell, manager): Emily Bancker 9 in Our Flat to splendid house. Gladys Wallis in Fanchon the Cricket 11; good house.

BOWLING GREEN.—Potter's Opera House (J. M. Robertson, manager): The season opened with Darkest Russia 9 to a large and well-pleased audience. Two Colonels 17.

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LOUISIANA.

MONROE.—Opera House (C. T. Madison, manager): A Green Goods Man 8; fair business; performance fair.

SHREVEPORT.—Grand Opera House (Leon M. Carter, manager): Field's Minstrels 29; Trilby 30; Spider and Fly Opera co. 31.

MAINE.

PORTLAND.—Lothrop's Portland Theatre (Charles C. Tukesbury, manager): Sawtelle Dramatic co. 14-19; immense business. The Silver King 23, 24.==City Hall: A Fair Rebel 11, 12; poor business. Uncle Tom's Cabin 19. Gus Heege in A Genuine Gentleman 28, 29.==Items: The Ada Gray co. was stranded at Belfast 5. Manager Tingay and Miss Gray left by boat 7 and the rest of the co. remained for a benefit given them 9.—The Stockbridge Course this season will include Paderewski, Royal Hawaiian Glee Club, Jessie Conthoni, David Christie Murray, Kellar, Ondricek, Lieutenant Peary, Watkins Mills co., "Miss Jerry," a picture play, Royal Handbell Ringers, Rev. Dr Parkhurst, and an opera, the co. to be announced.

AUGUSTA.—Opera House (Frank A. Owen, manager): E. E. Nickerson's Comedy co. 7-12; good business; best repertoire co that has been here. The Ariel-Grilley Combination 15 pleased a large audience. Hoyt's A Trip to Chinatown 16.

BATH.—Columbia Theatre (F. A. Owen, manager): Burt Haverly and Laura Biggar in A Trip to Chinatown 9 to the largest house of the season; highly-pleased audience. A Fair Rebel 16; The Silver King 25.

BELFAST.—Opera House (F. E. Cottrell, manager): The Cranks 11. This two-act musical comedy, with Ed. E. Emerson, the versatile comedian, in title role, is meeting with big success in the New England cities. They will shortly tour New York, Pennsylvania and Ohio. Mr. Richard Palmer is acting-manager for this co. for Mr. Frank W. Nason, who is still in Boston, A Trip to Chinatown (Biggar-Haverly) 15 to good business, notwithstanding the bad weather. Many of the musical numbers were repeated at the request of the enthusiastic audience. Sins of a Night 21.

MARYLAND.

HAGERSTOWN.—Academy of Music (Charles M. Futterer, manager): Mabel Paige opened a week's engagement to a packed house 14. O'Hooligan's Masquerade 21.

CUMBERLAND.—Academy of Music (J. H. Stahl, manager): Cupid's Chariot 18.

FREDERICK.—City Opera House (Frank B. Rhodes, manager): Kittie Rhoades week of 8; packed houses. Cupid's Chariot 19.

ANNAPOLIS.—Opera House (William Sims, manager): Nellie McHenry in The Bicycle Girl 14; large and well-pleased audience. Harry Lindley 21-26, canceled. Amy Lee underlined.

FROSTBURG.—Ravenscroft's Opera House (J. T. Ravenscroft, manager): Henry Melnotte in Monte Cri to 10; fair audience; good performance; everybody pleased. O'Hooligan's Masquerade 23.==Item: Gertrude L. Hopkins, of the Pittsburg *Times*, formerly of The White Slave co., was in town 16.

MASSACHUSETTS.

LOWELL.—Opera House (Fay Brothers and Hosford, managers): Minerva Dorr and a competent co. gave Niobe to a light but appreciative audience 10. Frank Norcross, Walter Hawley and Lillian Dix deserve special mention. Kate Claxton, with The Two Orphans, supported by a good co., played to small houses 11, 12 and matinee. The Cotton King 17-19. A Trip to Chinatown 21.==Music Hall (W. H. Boody, manager): May Smith Robbins in Little Trixie pleased large audiences 10-12, with matinee. The well-known Hi Henry Minstrels gave an excellent entertainment 14, 15 to S. R. O. George P. Stetson's mammoth production of U. T. C. played to good business matinee and night 16. Frank Harvey's Sins of the Night 17-19. The Midnight Flood 21-23.==Items: Prof. King Bartell, the mesmerist, is still in town.—A Tribe of Indians are occupying the Bijou Theatre at present.—Music Hall's continued prosperity is making it a very desirable three-nights stand at popular prices.

FALL RIVER.—Academy of Music (William J. Wiley, manager): Lost in New York 11, 12 had bad weather and did a small business. Jack Harkaway 14, 15 failed to draw. Sowing the Wind 16 repeated its success of last season and delighted a big house. Sawtelle's Dramatic co. 21-26. A Gay Old Boy 28.==Rich's Theatre (John P. Wild, manager): Bertram and Willard's co. in The Engineer 10-12 did a fair business. Hands Across the Sea 14-19; fair business. Don McCarty 21-23; Forgiven 24-26.==Items: Rosina Ethel and Mary Sheridan and child retire from the Lost in New York co. in the near future and Manager Rano went to New York 15 to replace them.—Manager Wild, of Rich's Theatre, is meeting with success this season, running the theatre as a popular price house.

SPRINGFIELD.—Court Square Theatre (W. C. Le Noir, manager): Sol Smith Russell 11, one of Springfield's dramatic pets, in The Rivals to packed house; good performance by strong co. Mr. Russell was called out for a speech. Duff Opera co. in Leonardo 14 to good house. The opera, by Gilbert Burgess and T. Pearson Thorne, was put on 10 and is playing ten days in New England to get in trim for New York, opening 21. It is slander in plot and lacks comedy, but is musically bright, and the co. is excellent. Joseph Hart in A Gay Old Boy 16; pleasing performance to good house. Charley's Aunt 18; Ed. Harrigan in Old Lavender 19; Great Brooklyn Handicap 22; E. M. and Joseph Holland in A Social Highwayman 25.==Items: D. W. Truss and co., who are making a good impression with their excellent cos., believe in hunching their hits, and within a month will have presented here their four attractions, Wang, Joe Hart, Andrew Mack and Princess Bonnie.—The Springfield Opera Club have begun rehearsals of King Henry VIII. for presentation Nov. 15.—A local newspaper, whose compositor or proofreader doubtless had a brand of whiskey on his mind, persisted in speaking of Duffy's Opera co.

NORTH ADAMS.—Columbia Opera House (W. P. Meade, manager): The Gormans in The Gilhooley's Abroad delighted a good-sized house. Howard stock co., with solo band and orchestra, in repertoire did a good business 14-19, opening with Forgiven to a packed

house. Max O'Rell in Cats Paw 23; Great Brooklyn Handicap 26; Oliver Doud Byron's Ups and Downs of Life 28; Arthur Sidman in Summer Showers Nov. 1; James O'Neill in Virginius 5.——WILSON OPERA HOUSE (Thomas Hanley, manager): French Folly co. 10-12 filled the house nightly. The co. was as a whole good. ——ITEMS: A local specialty co., styling themselves Murphy's Big Specialty co., is giving exhibitions in the small towns and meeting success.—Archie White, the old-time minstrel, is in this section and will soon give an entertainment, assisted by local talent.—The Assemblyman will soon be presented by a local cast, headed by N. J. Walsh, formerly with The Octoroon.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): The Twelve Temptations to fair business; splendid performance. Thomas E. Shea 14-19; good houses Edward Harrigan 21; Brooklyn Handicap 23; Lillian Kennedy 24.——THE EMPIRE (W. H. Bristol, manager): Fabio Romani 10-12; Edwin Forsberg in Forgiven 14-16, both to fair business.——ITEM: Last season Thomas E. Shea gave his initial performance of Richelieu at the Opera House. This week he gives Captain Conway, its first production.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Niobe 10 pleased a good audience; Jack Harkaway 12; small house, excellent performance. Peter Dailey in The Night Clerk 12; large house.——ITEM: Many very strong attractions have been booked.

GLOUCESTER.—CITY HALL (Lothrop and Tolsman, managers): Colonel Robert G. Ingersoll lectured 9 to a well-pleased audience.——CITY HALL: Mora opened week of 14-19 to a packed house.

WESTFIELD.—THE OPERA HOUSE (A. H. Furrows, manager): Lewis Morrison in Faust 10; a large and appreciative audience.——ITEM: Arrangements have been made with Mr. Furrows to assume full management of the Opera House from this date.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): The Night Clerk 11 to the largest audience of the season, S. R. O. Waite Comedy co. 21-26.

CHELSEA.—ACADEMY OF MUSIC (James R. Field, manager): The Girl I Left Behind Me to good house and delighted audience 12. Minerva Dorr in Niobe 15 to only a fair house; good co. Trip to Chinatown 24; Gus Heege 31.

SOUTH FRAMINGHAM (ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): Engineer 9; Hi Henry's Minstrels 12; excellent attractions; good business. Dan McCarthy 25; The Midnight Flood 28.

TAUNTON.—TAUNTON THEATRE (R. W. Harrington, manager): Special Delivery 10; fair house; co. very good. Sins of the Night 15; small audience; severe storm.

MARLBORO.—THEATRE (F. W. Riley, manager): The Cotton King 12; crowded house, excellent co. and good satisfaction. The Special Delivery 16; good business. The post-office employes attended in a body through kindness of Manager Riley. The local lodge, I. O. O. F., will present comic opera at the theatre 17-19. Thomas E. Shea co. 24-29. Jeffries Lewis 30. Chinatown Nov. 2. Maud Hillman 4-9.——ITEM: J. T. McCauley, in advance of Thomas E. Shea co., is in town.

LYNN.—THEATRE (Dodge and Harrison, managers): Jack Harkaway 10 to fair-sized audience. Peter F. Dailey in The Night Clerk 12 to splendid business; co. excellent. The Waite Comedy co. in repertoire played week of 14 to very large business. Andrew Mack in Myles Aroon underlined.——MUSIC HALL: May Russell Burlesque co. 14-16; fair business. The French Folly co. 17-19.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Peter F. Dailey in The Night Clerk 10 gave a fine performance to big business. Charles Frohman's co. in Sowing the Wind 11 to a large audience. Stetson's U. T. C., matinee and evening 12 to good-sized houses. Sins of the Night 16; small house. Side-Tracked 26; Thomas E. Shea 28, 29; Lewis Morrison 30.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): The Cotton King 10; fair business. Sowing the Wind 14; largest house of the season, and the fine work of J. H. Gilmour and Mary Hampton was fully appreciated. Thomas E. Shea 21-23.——ITEM: G. E. Sanderson opened this season at the new Town Hall, Leominster, 10, Colonel R. G. Ingersoll being the attraction. He was welcomed by a large audience. The Cotton King 11 played to good business.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Gales' Twelve Temptations 11 to fair business. Matt Byrne's and the Elliot Brothers in their specialties easily took the honors. Little Grillie 15 to a rather small house; co. only fair. Edward Harrigan 22; Lillian Kennedy 25, 26.

ROCKLAND.—OPERA HOUSE (Edward Whicher, manager): The Girl I Left Behind Me 11; large and well-pleased audience. Niobe 18; A Trip to Chinatown (Haverly-Biggar) 29; Edward Harrigan Nov. 5.——ITEM: The members of The Girl I Left Behind Me co. spoke in the highest terms of the house here and of the management.

PLYMOUTH.—NEW GRAND OPERA HOUSE (George M. Burns, manager): Special Delivery 11 to good business. The Midnight Flood 16 to poor business. The Justin Adams Comic Opera co. 24-26.

NEW BEDFORD.—OPERA HOUSE (W. B. Cross, manager): Colton and Rino's Lost in New York 10; fair house; general satisfaction. J. J. Coleman's co. in Special Delivery 12; very stormy, fair house and general satisfaction. Peter F. Dailey in The Night Clerk 15 to S. R. O.; co. good; audience pleased.——ITEMS: Members of Peter Dailey's co. celebrated the birthday of William Harris, one of the proprietors, after the performance at the hotel. Covers were laid for twenty persons, and the party enjoyed themselves.—E. J. Hassan, representing The Cotton King, was in town 16.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): Charley's Aunt 16 pleased a fair-sized audience. A Thoroughbred 21; Rhea 23; Brooklyn Handicap 25; The Girl I Left Behind Me 28; A Gaiety Girl 30.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): A fair-sized audience enjoyed Frank Harvey's Sins of the Night 14. Frank Carrington was excellent in the leading role and John Price made a hit. Niobe 16 drew a small audience. Prof. Carpenter 21-23; Hi Henry's Minstrels 25; Thomas E. Shea 30-2.——BIJOU THEATRE (W. R. Taylor, agents): The Boston Ideal Vaudeville co., including Ed. Kelley, Willie Kimball, Burt Alden, Emery and Nodine, Baby Lon, Stella Clark, Burton and Prof. Russell, appeared to small receipts 11.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): James C. Roach in Rory of the Hill 10; poor house. The Cotton King 16 pleased a large audience; S. R. O. Niobe 21.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (J. S. Dresser, manager): Brooklyn Handicap 14; small business; fair co. Minerva Dorr in Niobe 19; Howorth's Hibernica 26; Trip to Chinatown Nov. 1.

MICHIGAN.

ADRIAN.—CROSWELL'S OPERA HOUSE (Harry E. Cook, manager): Pete Baker in Birds of a Feather 19; Gilbert Opera co. in Mascotte Up to Date 23.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): Just Over co. 12 to a good house. With one or two exceptions Mr. McAlpin has a very poor support. Crawford Brothers' Minstrels 17.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Katie Emmett as Chat, An American Boy, 9; Marine Band 13; both to good and well-pleased audiences.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Gilbert Opera co. 9-11 to large houses; S. R. O. on 10. Faust 30.

JACKSON.—HUBBARD'S OPERA HOUSE (W. W. Todd, manager): Clay Clement in The New Dominion 7; fair business; good satisfaction. Katie Emmett in Chat, An American Boy, 9 to a large and well-pleased house. Birds of a Feather 18.

GRAND RAPIDS.—POWERS' (John T. Condon, manager): Clay Clement in The New Dominion 16; fair-sized audience. Mr. Clement as Baron Von Hohenstauffen is very good. Donnelly and Girard in The Rainmakers 18; Otis Skinner in Villon the Vagabond matinee and evening 19; Edward J. Nugent's Down on the Suwanee River 21; William C. Andrews in My Wife's Friend 22; Walker Whiteside 23, 26 in Shakespearean repertoire.——GRAND (O. Stair, manager): Rice and Barton's Rose Hill co. in A Trip to Newport and Seaside Frolics week of 14; Plays and Players week of 21.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Clay Clement in The New Dominion 14 drew a large and fashionable audience. Mr. Clement is a favorite here, and responded to no less than four encores during the evening. His co. is good. Plays and Players 19; My Wife's Friend 21.——ITEM: Clay Clement has completed all arrangements for an elaborate production of The Bells for next season. His repertoire will also include Narcisse and The New Dominion.

FLINT.—MUSIC HALL (Rankin and Hubbard, managers): Katie Emmett in Chat, An American Boy, 8; small-sized audience; fairly good satisfaction. The special scenery displayed was fine. Clay Clement in The New Dominion 10; excellent; small house. William C. Andrews in His Wife's Friend 17.——THAYER'S OPERA HOUSE (H. A. Thayer, manager): Just Over 11; very poor business.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Clay Clement in The New Dominion 11; fair but appreciative house. Otis Skinner presented His Grace de Grammont 15 to a large audience.

COLDWATER.—TIBBITS' OPERA HOUSE (J. T. Jackson, manager): Si Plunkard to a top-heavy house 5. Plays and Players 17; My Wife's Friend 24.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): A. Y. Pearson's stock co. 21-26; Signor Blitz, Nov. 1; Robert Wayne 11; Gladys Wallis 18; Trilby 22; The Masked Ball 28.

KALAMAZOO.—ACADEMY OF MUSIC (R. A. Bush, manager): A good sized audience greeted Katie Emmett 11. The Chicago Marine Band, T. B. Brooke, conductor, gave two excellent concerts 12, 13; business light. A. Y. Pearson's co. 14-19; big business.

BAY CITY.—WOODS' OPERA HOUSE (A. E. Davidson, manager): Clay Clement in The New Dominion 9 drew a large and well-pleased audience. Chicago Marine Band 16; large business. Otis Skinner in Villon the Vagabond 17; My Wife's Friend 17; The Bowery Girl 22; Walker Whiteside 23.

MINNESOTA.

MANKATO.—THEATRE (C. H. Saulpaugh, manager): Down on the Suwanee River 8 pleased a fair house. The Old Homestead, Thrilby, and A Texas Steer underlined.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hule, managers): A Thoroughbred 17.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): McKenzie Concert co. 14.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): The Chicago Marine Band 9, under the personal direction of T. P. Brooke, gave one of the finest concerts ever given in our city to a large and appreciative audience. For Fair Virginia 10 to a light house; entire co. strong. Sandow 10; Faust 22; Alabama 26; New Mephisto 28.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): In Old Madrid 8 made a great hit to a small audience. Morrison's Faust 9; packed house; magnificent performance. The Life of an Actress 17.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Sidney J. Lowenburg, manager): J. K. Emmet, assisted by Emeline Barr and Collie Parker, in Fritz in a Mad House 8 to a large audience; Receipts, $427. Mr. Emmet's songs and dances were particularly pleasing, and Little Baby Sinnott as Schneider was called out several times. Emily Lytton, of the J. K. Emmett co., is still ill in Texas. White Slave co. canceled date for 16; Spider and Fly co. 29.

COLUMBUS.—COLLEGE CHAPEL (Joe S. Cradock, manager): John W. Colwell 11; small audience.

VICKSBURG.—OPERA HOUSE (Piazza Co., Managers): Joe Cawthorn 4, in a Fool For Luck, good houses, splendid performance. J. K. Emmett in Fritz 9 to crowded houses, performance fair. White Slave 16; The Span of Life 18.

MERIDIAN.—GRAND OPERA HOUSE (L. Rotherberg, manager): Ward and Vokes 12, matinee and night; good business; performance excellent. Span of Life 18; Alf and Bob Taylor 24.

MISSOURI.

ST. JOSEPH.—THE TOOTLE THEATRE (C. N. Philley, manager): Edwin Milton Royle with strong co. in Friends 11. Mexico 12 to good houses. Charley's Aunt 23; C. A. Gardner 29; Old Homestead Nov. 1; Clara Morris 2. Mattie Vickars was booked at this house for 8, but failed to connect; struck a snag in Kansas somewhere. Ali Baba cancelling last week caused much disappointment to the management and theatre-goers.——CRAWFORD THEATRE (F. H. Harh, manager): William Hoey 7 in Louis DeLange's new play, A Globe Trotter; light business. Alabama 12 to good and well-pleased audience. Human Hearts 16; Lillian Lewis 17; Griffith's Faust 18; Sam T. Jack's Bull Fighter 19.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schubert, manager): Daniel M. Brewer, elocutionist, 12; good business.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Beach and Bowers' Minstrels 10 to small audiences; good co. Charles A. Gardner 14; A Fatted Calf 18.——ITEM: Business, theatrically speaking, is not what it ought to be; am in hope things will revive as the season advances.

BUTLER.—OPERA HOUSE (J. W. Taylor, manager): A first-class minstrel and variety co. is being organized here and will take the road in a week or ten days.

JOPLIN.—CLUB OPERA HOUSE (H. H. Haven, manager): Beach and Bowers Minstrels 8, to fair houses. Charles A. Gardner in The Prize Winner 17. The Dazzler plays a return date here the 20.

FULTON.—GRAND OPERA HOUSE (T. M. Bolton, manager): Lee and Warren Cracker Jack co. 15. Lillian Durham co. 22.

MEXICO.—FERRIS GRAND OPERA HOUSE (H. C. Eagen, manager): Derby Winner 11 gave a splendid performance to a good house. Lillian Durham co., 17-19; A Green Goods Man, 29; Edwin Rostell, Nov. 4, 5.——ITEM: The Derby Winner was re-written by Homer Bassford, a former Mexico boy, now dramatic editor of the St. Louis *Republic*.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): The Derby Winner 11 to a fair house. Alabama 15; Friends 22.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, manager): Tim Murphy in A Texas Steer to a good house; performance satisfactory. A Cracker Jack 17; Mexico 21; The Defaulter 29.——ITEM: Manager Wood has just completed repairs on house and acquired entire set of new scenery, making the house one of the prettiest in this part of the State.

MONTANA.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Artiste Trio 7; fair business. Captain Crawford, poet scout, under the auspices of the G. A. R., 26.

MISSOULA.—BENNETT OPERA HOUSE (G. W. Hartley, manager): The Fast Mail 8; good house. Audience pleased. Artiste Trio 12; fine house. The Tornado 19.

NEBRASKA.

WAYNE.—OPERA HOUSE (Colonel James Britton, manager): Haywood's Celebrities 8 to a large house

LINCOLN.—THE LANSING (E. A. Church, manager): Caroline Miskel Hoyt made her first appearance here 9 in A Contented Woman; excellent co; fair house. Royle's Mexico 10 to a good house. Milton Royle, Lucius Henderson, William Humphreys and Selina Fetter Royle did excellent work. Conroy and Fox pleased a good house 12 in O'Flarity's Vacation. Human Hearts 14; The Defaulter 16.——THE FUNKE (F. C. Zenrung, manager): A Turkish Bath had a fair house 11; Lillian Lewis in Cleopatra 22; A Catspaw 31.

NEVADA.

CARSON CITY.—OPERA HOUSE (George W. Richard, manager): Leavitt's Vaudeville co. Sept. 30-4 to fair business.——ITEMS: The rest of the week Romoveri's Band crowded the Opera House with their illustrated concerts, filling an engagement at the race-track with the managers of the District Fair during the day.—Vivian de Monto's tent show, with traveling doctors, gift enterprise and very good variety performance at cheap prices was well patronized.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Waite's Comedy co. closed a week of good business 12.——ITEM: The Dover Lodge of Elks attended the evening performance of Waite's co. 10 in a body.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Fabio Romani 15 to good business. Hi Henry's Premium Minstrels 16, 17 to big houses.——ITEMS: This is Merchants' Week, and plays having dates here this week were sure of big houses. The city appropriated $400 for the purpose of securing the Japanese Jugglers 16-13, who gave free performances on stands erected on the squares. Andrew Mack 22; U. T. C. 23; Trip to Chinatown 25.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Niobe 12 to a small house. Rice's Comedy co. opened a week's engagement 14 to S. R. O. Stetson's U. T. C. co. 22.

LITTLE FALLS.—GROSS OPERA HOUSE (Phil. J. Gross, manager): The Misses Webling concert, under the auspices of the Odd Fellows' Lodge, 3 was a success, both socially and pecuniarily. Morrison's Faust 14, 15, canceled. Daniel Sully 23.——ITEM: Local members of the Nochman Lodge of this city will play The Hidden Hand Nov. 1.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Colonel W. M. Morton, manager): Princess Bonnie, direct from its stay in New York City, was the attraction 14-19. The co. was an excellent one, including Hilda Clark, who made a very dainty Princess. She has a very sweet voice, which was heard to good advantage in her various numbers; Jennie Goldthwaite, who was last seen here in Dr. Syntax, proved an immediate favorite with the audience. Fred. Lennox as Shrimps, William M. Armstrong, and in fact all the co. combined to give a superior performance. The scenery was of the first order. Good houses were the rule, increasing as the week advanced. Nellie McHenry 21-26; Zero 28-Nov. 2.——H. R. JACOBS' THEATRE (Marcus Jacobs, representative): George W. Monroe in A Happy Little Home kept the house in a constant uproar 10-12. Many specialties were given by the co. Freeman's Funmakers 17-19 in A Railroad Ticket proved, as the name implies, to be funmakers as well as rainmakers of the first order. The co. includes Eugene Canfield and a number of other clever people. Fair opening. The Sidewalks of New York 21-26; Old Glory 28-Nov. 2.

ELIZABETH.—LYCEUM THEATRE (A. H. Simonds, manager): Robert Hilliard 12 drew a good-sized house and scored quite a hit. Shore Acres 14 gave an excellent performance to a crowded house. The Struggle of Life 17 pleased a fair-sized audience. Jack Harkaway 19; In Old Kentucky 23; The Power of Gold 25.——DRAKE OPERA HOUSE (Rich and Maeder, managers): The Engineer 14 drew a fair-sized house. The specialties were very good, and evoked much applause. Mora 21-26.——ITEMS: Mr. D. Kelley, at present manager for The Struggle of Life, will on 28 assume the same duties for The Power of Gold.—Sol. Litt, in advance of In Old Kentucky, was in town 16.—At Fort Bliss, billed to appear here 16, has been canceled.

TRENTON.—TAYLOR OPERA HOUSE (W. R. Williamson, manager): Camille D'Arville in Madeline; or, The Magic Kiss 14. The co. was good and the audience large. Stuart Robson in Government Acceptance 16 to a small audience. The performance was especially good and the entire supporting co. was far above the average. The Mackay Comic Opera co. 21-26.——MUSEUM (Frank Hanson, manager): The best business of the season. Bennet gave a performance which is simply marvelous. Chalk Saunders, the cartoonist, gave a very interesting entertainment. The stage show from start to finish is one round of pleasant surprises and the verdict was the best show yet.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager): Robert Hilliard in Lost—24 Hours 11 to a fair house. The play was preceded by the first presentation to the public of a clever curtain-raiser from the pen of Grant Stewart entitled Her Point of View, a comedietta in which the dialogue is bright and deals with the club woman up to date. The dramatis personæ includes: Jack Somers, M. D., a young doctor, Grant Stewart; Rosie Somers, his wife, Marion Young; Charlie Sprague, M. D., his friend, Cecil Butler; and James, a servant, Howard Adams. Miss Young's work as the wife and also lecturer at the club, was well executed. In Lost—24 Hours, Mr. Hilliard was good and his supporting co. excellent. Marie Wainwright 14 presented Sheridan Knowles' comedy, The Love Chase, to a light house. It is an artistic play and well presented by the co. but there are others in her repertoire that would have taken better with the audience present. The Struggle of Life 18; In Old Kentucky 22; Zero 26.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): The Kennedy Players had a successful week 7-12. A. Q. Scammon's co. in Side Tracked 18. The Burglar Nov. 6.

CAMDEN.—TEMPLE THEATRE (Markley and Hassett, managers): Robert Hilliard in Lost—24 Hours 10; one of the best performances ever given; business fair. Stuart Robson 15; a very fashionable audience; business fair. Nellie McHenry 17 in The Bicyle Girl; business good. The play has been rewritten by Louis Harrison. Shore Acres 19; big business. Amy Lee 21; Cupid's Chariot 24.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Tomlinson's Comedy co., concert, band and orchestra, opened 30 to S. R. O. and played to the capacity of the house for seven performances. George W. Monroe in A Happy Little Home 8; fine performance; good-sized and well-pleased audience. Charles T. Ellis in The Alsatian 16. Walter Sanford's The Power of Gold 24.

HOBOKEN.—LYRIC THEATRE (George Hartz, manager): The Land of the Living 10-12; good business. The Railroad Ticket 14-16 did a splendid business. Jeffreys Lewis 17-19; Shenandoah 21-23.

PLAINFIELD.—STILLMAN THEATRE (Rich and Maeder, managers): The Lizzie Evans repertoire co. were billed for week of 19. The co. arrived here 10 but cancelled. Willis E. Boyer is in town looking after the interests of Thatcher and Johnson's Minstrels, who appear here 21.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (Fred. F. Proctor, manager): Walker Whiteside appeared as Hamlet before a fair-sized audience 10. The local critics are divided as to his merits as a tragedian but are united in saying that he has a great deal to learn before he will be a complete success. His support was only ordinary. A Girl Up to Date 11, 12, sustained its reputation of being a very funny comedy, as it was produced by a cast headed by Frank Currier. Town Topics followed 14 and amused one of the largest audience of the season. The co. included Wood and Shepard, the well known musical team; the Merrilees Sisters, William Jerome and others. The specialties were very good. The Gormans in The Gilhoulys Abroad began a two nights engagement 15. The audience was pleased with the singing and dancing. Kate Rooney in the Derby Mascot 17-19; Rhéa 21, 22.——HARMANUS BLEECKER HALL): C. H. Smith brought Vale's Twelve Temptations 12, but owing to a stormy evening the house was not as large as it would otherwise have been. The co. was large and the gorgeous productions was well staged. Among the specialties were the Rosaires acrobats the Elliotts sketch team and Matthew Byrnes, juggler. Charley's Aunt furnished fun for one of the largest audiences of the season 15. Black Crook 25, 26; The Foundling 29; The Girl I Left Behind Me 31.——GAIETY THEATRE (Agnes Barry, manager): The American Gaiety Girls opened a week's engagement 14 to a large house. A boxing contest is held every evening. Al. Reeves co. comes next week.——ITEM: Manager Harry Morris entertained his Twentieth Century Maids co. and Frank Currier's co. after the performance last Saturday evening. Nannette Comstock is with Charley's Aunt co.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolf, manager): Alexander Salvini, supported by an excellent co., appeared before good houses 14-16 presenting The Three Guardsmen, Ruy Blas and Hamlet. In the former play Salvini was at his best. His D'Artagnan was a masterly exhibition of ideal acting and he was the recipient of enthusastic applause and frequent calls before the curtain. Adelaide Fitzallen, deserves high praise for her efficient support. On 16-19 Tow Topics specialty aggregation attracted fine houses and pleased. James O'Neil 21-23.——COOK OPERA HOUSE (E. G. Lane, manager): Hoss and Hoss was presented by a good co. of funmakers 14-16 and business averaged fairly good. On 17-19 Fanny Rice and her co. appeared in her new operatic success, Nancy, before large audiences. Lewis Morrison 21-26.——ACADEMY OF MUSIC (Louis C. Cook, manager): The S. R. O. sign was frequently seen at this house week of 14-19 where Flynn and Sheridan's Big Sensation made their appearance. The entertainment presented by this co. is beyond the ordinary and gave the greatest satisfaction. Cazman's European Vaudevilles 21-26.——ITEMS: Jessica Miner, of this city, joins the Robert Mantell co. at Pawtucket, R. I. On the evening of 14 as the curtain was about to be rung up at the first act of The Three Guardsmen, the stage hands at the Lyceum stopped work and notified the management of their grievance. Managers Wolf and Pierce were very indignant at the course pursued by the men and absolutely refused to accede to their demands, and with the aid of other attaches of the house, assisted by the members of the Salvini co., Messrs. Wolf and Price executed skillfull scene shifting and the audience was in ignorance of the strike.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Charles Vale's Twelve Temptations 14; big house, excellent performance. Harry La Marr and the Elliott Brothers received several encores. Agnes Herndon 16 drew a fair house and gave a very satisfactory performance. Oliver Doud Byron in Ups and Downs of Life 19. This will be Mr. Byron's first appearance here in ten years. Salvini in Hamlet 22.——ITEMS: The Canadian Jubilee Singers gave two of their concerts 16, 17 to good-sized audiences.—The Van Curler Opera House orchestra is highly complimented by nearly all the troupes that visit this city. They say that they find none better.—William Ballert, of this city, is playing the part of Teddy with Carl Haskin's Silver King co.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): The business done by Prof. Lee, the hypnotist, for the week ending 12 was simply phenomenal. Opening 7 to S. R. O., the attendance increased nightly, and on the closing night every available inch of room was sold before 7 P. M. and hundreds were refused admission. Some of the most prominent citizens were on the stage each night as subjects. A strong feature of the entertainment was the breaking of a 400 pound rock upon the suspended body of a subject hypnotized. The triple star organization led by Charles B. Hanford, Elihu R. Spencer and Nora O'Brien, had an extremely large and ultra fashionable house at advanced prices 15. They gave an artistic rendition of Julius Cæsar, using their own magnificent scenery and stage effects, and were enthusiastically received. Charles H. Vale's Twelve Temptations 21; Wolf Dramatic co. 25, 26.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): F. W. Pendleton's Operatic Minstrels booked for Oct. 14, was canceled. The Players' Club (local) in Among the Breakers for the benefit of the St. Joseph German Church 16 to a large house. Old Rube Tanner 28.

UTICA.—OPERA HOUSE (H. E. Day, manager): Walker Whitesides, assisted by Maida Craigen, presented Hamlet 9 before a large audience, who were well pleased with the splendid performance. Mr. Whitesides and Miss Craigen received several curtain calls. Miss Craigen's Ophelia made a good impression. The Royal Welsh Ladies' Choir, of Cardiff, Wales, winners of first prize at the World's Fair, Chicago, 1893, gave two most enjoyable concerts 10, 11 to large and well-pleased audiences. Morrison's Faust 15 to a very large and appreciative audience. Roland Reed 23; Wang 26.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): Jefferys Lewis in Forget-Me-Not and The Creole to fair business 14-16; Alexander Salvini 18, 19; Frederick Bancroft, the magician, 21, 22; Max O'Rell's comedy, A Catspaw, 25, 26.——WIETING OPERA HOUSE (Wagner and Reis, managers): Sol Smith Russell 10 to packed house. Walker Whiteside drew well 11, 12. Julia Stuart in A Doll's House 17; Twelve Temptations 18, 19; Olga Nethersole 23, 24; The Fatal Card 25, 26.——H. R. JACOB'S OPERA HOUSE (G. A. Edes, manager): A Ride for Life 10-12; fair business. Harry W. Williams Own co. 14-16 drew well. Smith and Fuller's musical act is noteworthy. Morrison's Faust 17-19; Flynn and Sheridan's co. 21-23.——ITEMS: Victor Harmon is here in the interest of Frederick Bancroft.—Manager Hennessy, of the Bastable, and a party of newspaper men attended the Melba concert at Rochester last week.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Lillian Kennedy 7, 8 gave a delightful entertainment to fair house. Aunt Sally Comedy co. 12; very small house. H. J. Wolfe in Corsican Brothers 16; Charles H. Gale's Greatest Twelve Temptations 22; Flynn and Sheridan 25.

MIDDLETOWN.—CASINO THEATRE (H. W. Cory, manager): Shore Acres 12 delighted a packed house. Side Tracked 15 pleased a fair audience, the specialties being very good.——ITEMS: Horace Newman, of Shore Acres co., was the guest of John E. Corwin, the banker, while in this city.—Harry Barrymore leaves the Side Tracked co. the 20th. He is to manage the City Swells, who open in Jersey City Nov. 4.

HERKIMER.—GRAND OPERA HOUSE (H. A. Diemel, manager): The Grand Concert given by the city band 15 was largely attended; general satisfaction. Rhéa 28.

KINGSTON.—OPERA HOUSE (C. V. Dubois, managers): Fanny Rice in Nancy 11 to a good house. Wang 25.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): Lillian Kennedy 11, 12; fair business; audiences well pleased. Forest Chency, violinist, 21; A Baggage Check 24; Wilczek Concert co. 28; Old Rube Tanner 31; Royal Hand Bell ringers Nov. 4.——ITEMS: A new theatre costing $50,000 is to be erected the coming year. Owing to the continued illness of M. A. A. C. Lewis, the present owner of the Metropolitan Theatre, work upon the new theatre has been delayed until Spring.

BATH.—CASINO OPERA HOUSE (C. A. Shults, manager); Aunt Sally 22; Midnight Special 31.

PLATTSBURG.—THEATRE (W. A. Drowne, manager): Wang 11 to big business and a satisfactory performance. Silver King 14 to a well-pleased audience. Fabio Romani 21; Salvina 25; Derby Mascot 28.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): A Baggage Check 16 attracted a large house and gave the best of satisfaction. Joshua Simpkins 19.

MATTEAWAN.—OPERA HOUSE (Fox and McNish, managers): American Gaiety Girls 9; fair show to fair business. Max O'Rell's Comedy 18.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager): Vale's Greater Twelve Temptations in all its spectacular splendor was greeted by a large audience 15. The specialties introduced were of the best. Maude Hillman in repertoire week of 21. Modjeska 30.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. R. Sweet, manager): Fanny Rice in Nancy 12 pleased a small audience; bad weather; performance fair. Zero 15 with it handsome scenery, costumes and pretty girls to fair business. Will Carleton pleased a good-sized audience 11. Cats Paw 17; Black Crook 22; Modjeska 28.——ITEMS: Will Carleton is booming his magazine and will again favor a poughkeepsie audience 25 with reading of his poems.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Hartford-Spencer-O'Brien in Julius Cæsar 14; big house; artistic performance. Many out of town people in attendance. Opera (local) 1895, 29-Nov. 1.——ITEM: The Alliance H. and L. Co. are making arrangements for their second annual minstrel performance.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Irwin, manager). Rhéa 14 in Josephine to a good-sized audience more than pleased. Lillian Kennedy in A Midnight Frolic 17. Fabio Romani 26.

GLENS FALLS.—OPERA HOUSE (F. F. Prynn, manager): Gorman Brothers in Gilhooley's Abroad 17; large house; performance excellent. Fitzpatrick Family Merry-makers and Swiss Bell Ringers 19. Minnie Lester 21-28.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): A. Q. Scammon's The Burglar 19.

HUDSON.—OPERA HOUSE: John A. Preston's Howard Stock co. concluded week's engagement at popular prices 12. Business moderate. Rhéa in Josphine 17.

RONDOUT.—LISCOMB'S OPERA HOUSE (George G. Liscomb, manager): Gorman Brothers 10; fair house. Minnie Lester Oct. 14-19; good business. Lillian Kennedy 21, 22.

LYONS.—MEMORIAL HALL (John Mills, manager): Hoss and Hoss 12; fair-sized and highly pleased audience. My Aunt Sally 15; poor performance to fair business. Harrison J. Wolfe 21, James O'Neil 24; Catspaw 28.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Captain Paul 11, 12 with matinee, drew fairly and pleased well. Salvini 17, large business. County Circus 18; Roland Reed 21; Wang 25; The Gormans 29 for benefit Police Pension Fund.

YONKERS.—MUSIC HALL (William J. Bright, manager): Oliver Byron 14 to light business; performance fair. Derby Mascot 16 to good business; good performance. Kate Rooney as Jem Johnson did some good work and and was heartily applauded. Special Delivery 21.

FISHKILL-ON-HUDSON.—BEATTIE'S ACADEMY OF MUSIC (Clark and Beattie, managers): Tony Farrell in Garry Owen 5; good show to good business. Gorman Brothers in Gilhooleys Abroad 9 pleased a good-sized audience. Concert by the Metropolitan Quartet 15, under auspices of A. O. O. F. O. A. of Matteawan, to a packed house, they giving great satisfaction. William Carleton, the famous lecturer and poet, 27; Gloriana, supported by Ida Van Etta, 17.

COHOES.—CITY THEATRE (Powers and Williams, managers): A Ride for Life 9 by a good co., headed by Atkins Lawrence. Those who went with The Gilhooleys Abroad 12 had an enjoyable time. A Girl Up to Date 14; Rhéa as Neil Gwynne 16.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Ellinwood's Players in repertoire 7-12; good

performance to good business. Harrison J. Wolfe in The Corsican Brothers 14; good performance to fair business. A Baggage Check 21.

POUGHKEEPSIE.—DEPEW OPERA HOUSE (F. S. Cuningham, manager): Shore Acres 10; a return date, drew one of the largest and most fashionable audiences that was ever known here. The S. R. O. card was hung out at 7.45; the performance was all that could be desired; receipts, $410.75. Oliver Byron in Ups and Downs of Life 15 gave a very creditable performance to a small audience, deserved better patronage. The co. will play a return date next season. Eugene Tompkins' Black Crook 21; Derby Mascot Nov. 9.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Powell 9 to light business; good performance. McCarthy's Mishaps 11 to fair business; co. good. Hoss and Hoss 17; Fanny Rice in Nancy 21; Henderson's Ideals 24-26; All the Comforts of Home 29; Country Circus 30.——ITEM: The coming season opens up much better than last, and future prospects seem to be good.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Minnie Lester co. 7-12 in repertoire; big business and satisfactory performances. Morrison's Faust 14; large house; performance and scenic effects excellent. Oliver Byron 18; Alexander Salvini 21; Gorman Brothers 23; Rhea 25; A Summer Shower 28; A Baggage Check 30.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Hoss and Hoss 10 drew a fair house. Rice and Barton co. 14; did a fair business. Charley's Aunt 14 did a fine business. The co. is first class, and greatly pleased the people. Fanny Rice 16 fair house; co. good. The Country Circus, 19; Twelve Temptations co. 24; Harrison J. Wolfe in David Garrick, 22.

LITTLE FALLS.—CRONKHITE OPERA HOUSE (W. H. Cronkhite, manager): The Gorman's in Gilhoolys Abroad 24.——SKINNER'S OPERA HOUSE (H. A. Skinner, manager): A Summer Shower 26, Fabio Romani Nov. 1. Maud Hollman co. is playing to big business week of 14-19. All reserved seats and standing room sold 14-16, and many admissions refused, averaging nearly 1,100 each night. They opened in Charity Bess.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Charles Hanford's excellent company of tragedians 11, 12 in three superb performances to good business. Welsh Ladies Choir 14 to an undeservedly light business. Town Topics 15 to good business. Charles Yale's Twelve Tempiations, 17; Newest Woman, 18, 19; Cat's Paw, 21; Baggage Check, 22; Country Circus, 23; Roland Reed, 24.——BIJOU THEATRE (A. A. Fennynessy, manager): Harrison J. Wolfe in Corsican Brothers 10-12. The best show of its kind that has appeared at this house this season. Rice and Barton 14-16 to packed houses.

NEWBURG.—ACADEMY OF MUSIC (Fred. W. Taylor, manager): Shore Acres 11 to a very large and enthusiastic audience; co. remained intact with the exception of Archie Boyd, who assumed the title role of Nathaniel Berry. Zero 16 with elegant costumes and superb scenic effects to a large and delighted audience. Spielkartenfest 27-Nov. 4; Wang 1.——ITEM: Joe Oppenheim, manager of Zero, was compelled to cancel date at Matteawan, N. Y., on Oct. 14, not as told by another paper, because of the size of the town or the house, but because of the smallness of the stage and the inability of the hands to place scenery and scenic effects.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): The Gormans in The Gilhooly's Abroad 14 gave a splendid entertainment to a large house.——SARATOGA OPERA HOUSE (A. L. Churchill, acting manager): Lillian Kennedy with a good supporting co., presented She Couldn't Marry Three 14 and A Midnight Frolic 15 to large and highly pleased audiences. The Howard Stock co. in repertoire week of 22.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): Gorton's Minstrels 8 to a large and well pleased audience; Ada Van Etta in New York, London and Paris Comedy co. in Glorianna 15. Light audience by reason of bad weather; good performance. Man About Town 21.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechni and Mather, managers): Lillian Kennedy in She Couldn't Marry Three 9 and A Midnight Frolic 10; business good. Harrison Wolfe in The Corsican Brothers 15; business fair; performance excellent.

BATAVIA.—DILLINGER OPERA HOUSE (E. J. Dillinger, manager): Hoss and Hoss 10 played to very light business. Chicago Marine Band 18.

NORWICH.—CLARK'S OPERA HOUSE (L. and A. Babcock, managers). Gorton's Minstrels 24; S. R. O. Arthur C. Sidman 22.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathburn, manager): Hanford-Spener-O'Brien co. in Romeo and Juliet 16 to S. R. O; Performance excellent. Harrison J. Wolfe in the the Corsican Brothers 28. J. J. Colman's Special Delivery co. 31.

NORTH CAROLINA.

GOLDSBORO.—MESSENGER OPERA HOUSE (B. H. Griffin, manager): Charles L. Davis as Alvin Joslyn 11 gave a very satisfactory performance to good business. Signorina Nice Moreska 14 to a small, fashionable and well-pleased audience. Breezy Times 24; Sells Brothers 30.

ASHEVILLE.—GRAND OPERA HOUSE (Thrash and Pearson, managers): Joe Ott in The Star Gazer 10; fair business; performance good.

CHARLOTTE.—OPERA HOUSE (M. Gray, manager): Thomas W. Keene in Richard III. 14. The largest house of the season; S. R. O. Billy Van's Minstrels 17; splendid business.——ITEM: Fire consumed the Charlotte Auditorium 16. Total destruction. Seating capacity, 600.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager).—Effie Ellsler in As You Like It 9 to a fair house. Billy Van's Big Minstrels 14 to a very large house.—— ITEM: For some unexpained reason the Stewart Sisters did not make their appearance.

NORTH DAKOTA.

GRAFTON.—OPERA HOUSE (W. W. Robertson, manager): Thomas Ricket's Troubadors 19; L. Lewis 30-31.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The Oriole Opera co. in comic operas week 14. The co. is strong, and have many operas from which the people of Fargo can select. War of Wealth 21; The Dazzler 26; Dan Sully's A Social Lion 30.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): A Black Sheep to good business 9. Otis Harlan, Joseph Frankau, William De Vere, Joseph Natus, William F. Mack, Ada Dare, and Agnes Rose Lane in the principal roles, and aided by good support, gave the farce-comedy a thorough and most enjoyable interpretation. Otis Harlan, the original "Hot Stuff," received a curtain call at the close of second act. Roland Reed in The Politician appeared to a fair house 11. The comedy was well received, and well played. The star made many friends in his new play, as was well attested by a hearty reception tendered at the close of the second act. Kellar was welcomed with a crowded house 14. The entertainment in its entirety is replete with pleasing and dextrous experiments.——PARK THEATRE (Harry E. Feicht, manager): Wilbur Opera co. 7-12; good business. James J. Mackie 14-16; fair business. Grimes' Cellar Door is badly splintered, and should be overhauled for drawing qualities.——MEMORIAL HALL (Soldiers' Home): London Belles 10; crowded house; performance fair. ——ITEM: Eddie Morton, the acting treasurer of Park Theatre, has made a legion of friends by his courteous and obliging manners to patrons of the house.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Cleveland's Minstrels 11 to a good rainy night house. It was the largest co. ever seen here, and rendered a fine programme. Lew Benedict and Burt Shepard were warmly received by their Urbana friends. Henderson's Comedy co. in repertoire 16-20.——ITEMS: J. Marcus Doyle, of the Cleveland co., while in a friendly scuffle in his dressing-room fractured two ribs—Burt Shepard has been with the Cleveland co. all season, and was in no way connected with the Burt Shepard Minstrel co. that recently stranded in Ohio.—W. S. Cleveland informs me he is increasing his co. to 125 people, to merge it into a continuous minstrel performance in week stands. Time and place not yet selected.—Will Neald, one of the Market Square stage hands, has been ill with typhoid fever. —Stage-manager Albert Wilkins, Carpenter Frank Powers and their assistants have been highly praised for the way they have been staging visiting attractions. —S. A. Kennedy and wife, Evelyn, of the Doc Gibbs co., are visiting her parents and children.—Will Wykoff, heavies; Lester Howard, comedian; and Mack and Armour, specialty, joined the Henderson co., replacing Frank De Leon and Thomas Gibbons.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Sowing the Wind 10-12; good business. Mrs. Potter-Kyrle Bellew 17-19; The Merry World 20-22; Herrmann 23, 24; Thomas Q. Seabrooke 25, 26.——ITEMS: The performance of Cleveland's Minstrels was interrupted Sunday night by the co. and the management of the Grand being arrested on warrants sworn out by Albert Ovens, manager of the High Street Theatre, charging them with giving Sunday performances contrary to law. The large audience was dismissed, and a special matinee given the next day, to which all were admitted free. The Grand will open as usual next Sunday night with the Merry World co.—Freeman Brothers have been compelled to cancel their dates, owing to the non-completion of the Great Southern Theatre. Doc Freeman, who is in the city at present, says he expects to open about Dec. 1.—Lee Boda, manager of the Valentine Theatre, Toledo, O., is in the city.

DEFIANCE.—CITIZENS' OPERA HOUSE (B. F. Enos, manager): Horace Mitchell co. in A Flag of Truce 10; fair house; good satisfaction. Carrie Lewis in repertoire week of 14; good houses. The Three Guardsmen 25; Birds of a Feather 28.——MYERS' OPERA HOUSE (L. E. Myers, manager): Defiance City Band in concert 15; Merchants' Carnival, under direction of Ed. Hollafuter, 21-23.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvan and Vanostran, managers): D. A. Kelly 10 to small but well pleased audience. Delmonico's at Six, 15 to good business; performance excellent. Powell 21; J. E. Toole 24.

PAULDING.—GRAND OPERA HOUSE (J. P. Gasser, manager): J. W. Carver, assisted by local talent, gave Rip Van Winkle 9. Horace Mitchell in The Burglar 11; good house.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): A Flag of Truce 10; good business. Howard Walls's co. 21-26; Down in Dixie co. 28; Old Homestead Nov. 6.

NEWCOMERSTOWN.—CITY OPERA HOUSE (E. C. Crater, manager): Stowe and Co.'s U. T. C., 14

KENT.—OPERA HOUSE (Mark Davis, manager): A. O. Babel Concert co. 10, 11, pleased fair-sized houses. Bunch of Keys 15; large business.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Corse-Payton co. week Oct. 14; Stowaway 24. Conterno's N. Y. Ninth Regiment Band Concert 9; matinee attendance light.——ITEMS: New Grand will open Nov. 18 with Mexico.—A splendid line of attractions booked for season.

GREENVILLE.—OPERA HOUSE (Rupe and Murphy, managers): The Schubert Symphony Club 14, to fair business. The South Before the War 18.

PIQUA.—OPERA HOUSE (C. C. Sauk, manager): The Ideals 7-12 at popular price to big business. Delmonico's at Six, 16; good business.——ITEM: Harry Hardy, ahead of James B. Mackie, stopped over to see his wife, Rose Melville, who is spending her short vacation at her home here. She returns to New York to resume her engagement with E. E. Rice on 18.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): William Barry in A Rising Generation 12; good house; good co. De Haven's Comedy co. week of 14 to good business. James E. Toole 26; Marie Wainright 28.——ITEM: James McAleer, Cleveland's centre-fielder, joined the De Haven co. here.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endley, manager): The American Vaudeville co. 12, to small audience. Cupid's Chariot 14; Raymond P. Moore and George Thatcher's co. to fair-sized audience, giving a splendid performance. Fanny Rice 28; Corinne 30.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): The New Boy 10; great satisfaction. The house was very light. The same co. played here last April to crowded houses.

HAMILTON.—GLOBE OPERA HOUSE (Connors and Vogt, managers): James B. Mackie in Grimes' Cellar Door 12 to a good house. Gustave Frohman's Sowing the Wind 18.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Duncan Clark's Female Minstrels to good business 14. Colonel Bable 24; Rose Mayo in A Sailor's Lass 31.

LONDON.—HIGH STREET THEATRE (T. H. Roland, manager): Outcasts of a Great City 12 drew a fair-sized house. Madge Tucker co. failed to appear. Maloney's Raffle 24.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): Bunch of Keys 12; large and well pleased audience. The Three Guardsmen 17; Smuggler's 23; Pay Train 29; Pawn Ticket 210 Nov. 2; All the Comforts of Home 11.

COSHOCTON.—COSHOCTON OPERA HOUSE (H. R. Keith, manager): De Haven Comedy co. week Oct. 7; S. R. O.; excellent satisfaction. Delmonico's at Six, 14; good house; excellent satisfaction. Powell the magician 22; Pay Train 31.

BELLEFONTAINE.—GRAND OPERA HOUSE (Geo. Guy, manager): Flag of Truce 9 to a small but well pleased audience, Frohman's Sowing the Wind 14 to fashionable audience. This is the best co. and piece seen here in years. Everybody well pleased, and return date later in the season is secured by Manager Guy.

TROY.—OPERA HOUSE (Lee and Tamplin, managers): Wills' Two Old Cronies 14; a pleasing performance to fair business. South Before the War 19; Schubert Symphony Club 24.

TOLEDO.—PEOPLE'S THEATRE (S. W. Brady, manager): The Two Johns entertained fair houses 14, 15. Primrose and West to the largest house of the season 10. Never in the history of the house has there been such a rush for tickets. The S. R. O. sign was exhibited almost before the doors were open. A Bowery Girl to big business 17-19. Down in Dixie 21, week.

ZANESVILLE.—OPERA HOUSE (R. D. Schultz, manager): William Barry in The Rising Generation 14; business fair. Herrmann 22.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Neil McNeil, lessee; Mrs. Clara M. McNeil, manager): Anna E. Davis, supported by Henry Blackaller's Stock co., including Clarence Bennett and Burt Wesner, week Oct. 9 in repertoire. S. R. O. every night. William Barry in The Rising Generation 15; small house; splendid performance. Gustave Frohman's Sowing the Wind 22.

CANTON.—THE GRAND (L. B. Cool, manager): A Bunch of Keys 11 to light business. Clara Morris in Raymonde 14 pleased a large audience. A benefit performance tendered William Delhauer, the contortionist, 15, was fairly attended. Cupid's Chariot came 16 to fair business. W. H. Crane in His Wife's Father 22; The Sphinx 23.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Stowe's Uncle Tom's Cabin 11 to a fair-sized audience; performance good. Kimball Opera co. (Corinne) 25; Corse Payton 28-Nov. 2; Bob Ingersoll 4; Eugene O'Rourke (Wicklow Postman) 14.

CIRCLEVILLE.—GRAND OPERA HOUSE (Percy A. Walling, manager): James B. Mackie in Grimes' Cellar Door 9 to good business. Cleveland's Minstrels 15 showed to a crowded house. The work of the Japs was especially good.——ITEM: Marshall M. Murray, of this city, signed with the Cleveland show to sing a tenor part.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Hoyt's Bunch of Keys 17; On the Picket Line, by local talent, 18, 19; De Koven's Comedy co. 21-26.

SANDUSKY.—NEW NEILSEN OPERA HOUSE (Charles Baetz, manager); Walter C. Clark's superb spectacular pantomime, Ben Hur, by local talent, under the auspices of Sandusky Lodge, No. 285, B. P. O. Elks, although the weather was against them, did well 9-11. The scenery was magnificent, while the many familiar faces made it a performance long to be remembered. Mr. and Mrs. Robert Wayne, old favorites here, opened to a week's engagement 14 to S. R. O. From Sire to Son, The Plunger, Dangers of a Great City, and Drifting Apart, are in their repertoire.—— ITEM: Frank and Dan O'Neill, in advance of the Anna Davis co., were here 16 arranging for the appearance of their co.

TIFFIN.—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): The largest and most fashionable audience of the season assembled at the Opera House 9 to witness the first production in our city of Sowing the Wind. The co. was one of the finest that ever visited our city, and the audience was more than delighted with the performance. The Anna E. Davis co. 14 for week, presenting A Princess of Paris to a full house, and general satisfaction.

WARREN.—OPERA HOUSE (Elliott J. Geiger, manager): Mr. and Mrs. Robert Wayne in repertoire week 7. John F. Garrow's Three Guardsmen co. to fair house.

WASHINGTON C. H.—OPERA HOUSE (Wilson and Welsheimer, managers): Grimes' Cellar Door 10; pleasing entertainment.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (G. A. Wintzer, manager): Henderson's Comedy co. closed fair week 12; people turned away 10; fair crowds balance of the week. Frank De Leon and Thomas Gibbons left the Henderson co. here and embarked in a new venture, De Leon and Gibbons' Plays and Players. Schubert Symphony Club 23; The Sailor Lass 28; Birds of a Feather 29.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Hoyt's A Black Sheep 10; good business. Rice's big co. 14 in 1492; splendid performance to S. R. O. Minnie Maddern Fiske in The Queen of Liars 21; William H. Crane in His Wife's Father 23; Herrmann 25.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): Corse Payton Comedy co. 7-12; good business. The Ideals 14-19; business opens fair.

FOSTORIA.—ANDRES OPERA HOUSE (Campbell and Vern, managers): Marie Kinzie co. 9, 10; poor business. Ezra Kendall's Pair of Kids, with Henry Winchell in the title role, pleased a good-sized audience 11. Howard Wall in repertoire 14-19; big business. The co. supporting Mr. Wall is far above the average. The Bowery Girl 25.

LIMA.—FAUROT OPERA HOUSE (W. A. Livermore, manager): A Bunch of Keys 8; fair. The Hustler 10 to a fair-sized house; co. good. The New Boy 11, with Bert Cooke in the title role, and supported by a capable co., was greeted by a good-sized audience.

NEWARK.—MEMORIAL AUDITORIUM (Foreman, Rosebrough and Somersby, managers): Primrose and West's Minstrels pleased a large house 15. Clara Morris 23.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Marie Kinsey co., who was to appear here 14, cancelled on account of sickness.

OREGON.

BAKER CITY.—RUST'S HALL (M. G. Goldstein, manager): The Pay Train 10; good house. The May Pringle co. week of 14; full house.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): All the Comforts of Home to fair business 10. Walter Perkins as Tom McDow was the hit of the evening. An excellent co. O'Hooligan's Masquerade drew a small audience 12. Gus Hill's New York Vaudeville co. had a good attendance 14, and gave a capital show. Creston Clarke as Hamlet played to good business 16. He gave a scholarly rendition of this interesting character; support good.——ITEM: Mr. Charles Roach, of Roach and Castleton, was the happy recipient of a beautiful gold hunting-case watch, presented by an admirer of this city. The presentation took place on the stage, during his turn, and occasioned him more mental disturbance than anything that has happened to him for some time. He felt that "there are moments when one wants to be alone, and this is one of them." After the performance was over he gave a very substantial evidence of his appreciation of the present by a spread at the Columbus. Mr. Roach is a native of this city, having made his debut at the age of five, and has been in harness ever since, a period of thirty-three years.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Charles B. Hanford, Elihu R. Spencer, Nora O'Brien and excellent co. 10, in Damon and Pythias, to one of the largest and most fashionable audiences of the season. Fanny Rice in Nancy 14 to a big house; fair performance.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): All the Comforts of Home was presented by a capable co. 9; a fair-sized audience was well entertained. Tompkins' Black Crook filled the house 12. The play is finely staged, and the specialties were well received. Clifton and Middleton co. held the boards 14-16; excellent entertainment; good co. Creston Clarke in The Merchant of Venice 22; A Girl Up to Date 23; Amy Lee in Harum Scarum 24; Ida Jeffries 26; Shore Acres 28; Fast Mail 30; Hoyt's Black Sheep 31.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yecker, managers): Nellie McHenry in The Bicycle Girl drew a fair house 12; co. good, but play poor. Creston Clark, with fair co., pleased a good-sized audience in Richelieu 15. O'Hooligan's Masquerade attracted a light house 16. Camille D'Arville Opera co. 17; Charles T. Ellis in The Alsatian 19.

UNIONTOWN.—GRAND OPERA HOUSE (J. F. Millhouse, manager): The Stowaway 10 to fair business; performance only fair. Henry Melnotte co. in Fight For Life and Monte Cristo 14, 15; fair business; audience very much dissatisfied.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): Al. G. Field's co. in Darkest America 11; large audience; performance fair. The Pay Train 12; crowded house; excellent satisfaction. The Stowaway 14; good business and general satisfaction. Stowe's U. T. C. co. 19; The Hustler 21; Gallagher and West 29; Kellar 30.

TYRONE.—ACADEMY OF MUSIC (G. W. Hamersley, manager): Al. G. Field's Colored Minstrels 15; large and well-pleased audience.——ITEM: Gus Hill's New York Stars tarried in town for a few hours 16 while waiting for a train. Manager Fred. J. Huber, Harry Sparrow, and several members of the co. indulged in a practice game of football, and proved very good at kicking the ball.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Nellie McHenry co. in The Bicycle Girl 18; business good; clever co. O'Hooligan's Masquerade 15; large attendance; satisfactory performance.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): 8 Bells 15; very satisfactory performance. The Midnight Special 18.——ITEMS: 8 Bells had a $600 house.—The Black Flag co., booked for 11, failed to appear.

FREELAND.—OPERA HOUSE (John J. Slattery, manager): Professor Howe 18, 19; for the benefit of the Mayberry's Band.

MT. CARMEL.—BURNSIDE POST OPERA HOUSE (Joseph Gould, manager): The Brothers Byrne in 8 Bells 11 gave a good production to S. R. O.; receipts, $406; hundreds were turned away. Garland Stock co., booked for week of 21, did not materialize. The Burglar 31; Hidden Crime Nov. 2; Royal Welsh Ladies' Choir 4; The Train Wrecker 7; Bells of Conscience canceled.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Barney Ferguson in McCarthy's Mishaps 9 attracted a fair house. The Baggage Check 15; James O'Neill 19; The Fatal Card 23.——ITEM: Manager Reis, of Syracuse, is visiting here.

BLOOMSBURG.—OPERA HOUSE (W. O. Holmes, manager): A Baggage Check 11 to S. R. O.; audience delighted; specialties were splendid. Trilby burlesque brought down the house. A. Q. Scammon's co. in The Burglar 12 to S. R. O.; performance good, although the co. was not up to last season's standard. Joseph Callahan in spectacular Faust 16; good house; well-pleased audience.——ITEMS: Syrene, the Spanish dancer, gave a performance each day in front of the grand-stand at the Fair grounds here, dancing and walking on the wire.—J. S. Nugent and wife, who have been residing here for the past six months, made a trip to New York city last week.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Osler, manager): Byrne Brothers' 8 Bells turned people away 10. The Midnight Special 19.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers): Rising Generation 8; an excellent performance to good business. Maloney's Mishaps 11; good house. Columbia Minstrels (local); fair business. Henderson's Ideals 14-19; crowded houses and large business. Comforts of Home 21; The Hustler 23.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Tony Farrell, supported by a very good co., pleased a large audience 12 in his new play, Garry Owen. The scenic effects are excellent. A. Harry Gott, the manager, is highly pleased with the new venture, and reports phenomenal business all along the route. A return date has been fixed for Dec. 19. The Struggle of Life returned to us 14, and did very large business. Lillian Walrath, who was to have appeared here 18, has canceled owing to a temporary injunction having been filed against her producing Honour. Jack Harkaway 21; Gurville-Temple Opera co. 26-28.—— CENTRAL THEATRE (H. A. Groman, manager): Central Music Hall has not only changed managers, but hereafter it will be known as Central Theatre. Owing to a press of other duties, Managers Schaffer and Eckhardt found it impossible to attend to the theatrical business and give it the time necessary. The new manager is ex-Postmaster H. A. Groman, an active, wide-awake business man who, as secretary of our Inter-State Fair, has brought the latter institution to world-wide fame. He desires no bookings except A No. 1, and he depends entirely on THE MIRROR for information concerning the merits of an attraction. No pirates need apply. The formal opening of Central Theatre will be held 22, when the famous Royal Ladies' Welsh Choir will give one of their concerts. Agnes Wallace Villa 25. The Midnight Special did good business 12 in spite of disagreeable weather, and very formidable opposition at the Opera House.

CARLISLE.—SENTINEL OPERA HOUSE (George Yeager, manager): Nellie McHenry in The Bicycle Girl 9 to fair business and general satisfaction. This was Miss McHenry's first visit to our city, and she was comparatively unknown. The Rambler Club 15 to about a $50 house, and gave the poorest excuse of a show. It is run on the same principle as the notorious Latoska co. of a couple of years ago. The ladies of the co. distributed their own bills through the town. Carter's Fast Mail 23; Private Secretary 24.——ITEMS: Manager Yeager says he is about disgusted with burlesque shows. The American Gaiety Girls failed to show up after a heavy billing, and then the Rambler Club was so bad he says he wished they had not got here.—The Bicycle Girl co. has the strongest singing co. that has been in our place in a long time.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): This house was dark week of 7-12 owing to several cos. having canceled. The World Against Her 26; Fast Mail 29.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (Thomas Byron, manager): The Burglar co. was greeted by a large and very enthusiastic audience 8. Henderson's Ideals 21-23; Lillian Walrath 30.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): Joe J. Sullivan in Maloney's Mishaps 7 to good business; performance fair. J. J. Callahan in Faust 21.

JEANNETTE.—OPERA HOUSE (A. B. Blitz, manager): Milla-Thala co. in repertoire to small houses 7-12. Thompson's On Hand 17. Tim Scanlon, heavy-weight pugilist, and co. 19.——ITEMS: Six members of Thala's co. left the co. here 9.—Mr. A. B. Blitz is now lessee and manager of the Opera House. Mr. F. J. Wilzer will act as treasurer.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Midnight Special 9; good business. The Alsatian 10; good house. The Mackay Opera co. 14-19 to large and well-pleased houses. In Old Kentucky 21; Shore Acres 23.——ITEM: The Mackay Opera co., playing here this week, is the best that has made a week's stand here for a long time. The regular orchestra and the Mackay co. orchestra combined were grand.—The advance sales for Shore Acres 23 are large, and to all appearances S. R. O. will greet the deservedly successful production.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Clifton and Middleton 7-12 in repertoire at popular prices drew large business. Gallagher, West and Watson's O'Hooligan's Troubles 21 drew a good and fairly well-pleased house. Nellie McHenry in The Bicycle Girl 16; Fast Mail 21; Zero 23; Creston Clark 24.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): Powell the magician 14; fair business. Charles B. Hanford 18; Waite's Comedy co. 21-26.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): O'Hooligan's Masquerade 11 to a good house; audience well pleased. Boyd's Minstrels 21; J. B. Sparrow's Jack Harkaway 22; The Fast Mail 25.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair, manager): The American Girl 14 to a small house.——OPERA HOUSE (James G. Ellis, manager): Joe J. Sullivan gave a very tame performance to a fair-sized audience 12. Gus Hill's Vaudeville Stars gave a fairly good variety show to moderate business 15.—— EDEN MUSEE (H. B. Cohn, manager): Business continues good at this house.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, lessees): James O'Neill in Monte Cristo 16 proved a great attraction. The Fatal Card 22, 23; Charles Yale's Twelve Temptations 26.

UNION CITY.—COOPER OPERA HOUSE (J. H. Blanchard, manager): Powell 11; small house; performance good. Ion Carroll's Players 21 and week; All the Comforts of Home 28.——ITEM: Prof. Gerdon of Meadville is leading the orchestra this season, and giving best of satisfaction.

TITUSVILLE.—OPERA HOUSE (John Gahan, lessee): Joshua Simpkins 16; performance and business fair. James O'Neill in The Count of Monte Cristo 17; Charles B. Hanford 19; Hoyt's A Bunch of Keys 25; Uncle Tom's Cabin 26; All the Comforts of Home 21; At Fort Bliss Nov. 1; Harrison J. Wolfe 5; Carrie Russell Opera co. 7.——ITEMS: The Ladies Minstrels 21 canceled.—Charles B. Hanford gives a matinee Saturday afternoon, producing The Merchant of Venice, and Virginius in the evening.—The home talent will organize here shortly and give a number of current plays.

CORRY.—WEEK'S THEATRE (L. A. White, manager): Powell 10; small business; good performance. All the Comforts of Home (Frohman's) 30; At Fort Bliss 31.

ASHLAND.—GRAND OPERA HOUSE (Frank H. Waite, manager): Byrnes' New 8 Bells 12; entire house sold before the doors opened, and gave an excellent performance. Rice and Barton 23.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Lily Lyons' co. booked for 14, 15, canceled engagement.

BUTLER.—PARK THEATRE (George M. Burkhalter, manager): Killarney on the Rhine 12; Charles B. Hanford 24.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): The Burglar Sept. 28; good house; fair performance. John Thompson's On Hand 1; poor support; small house. Warner's co. of players 14 in repertoire all week.——ITEMS: Manager Davis has booked some very fine attractions this season.—Mr. Warren has disposed of his band and orchestra.—Mr. Carey, pictorial artist, is doing Mr. Warren's advertising.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hammersly, manager): The Midnight Special 15; very good house; performance good. The scenery deserver special mention.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): The Fast Mail 15; performance fair; good house. Shore Acres 18.——ASSEMBLY BUILDING (Davis Beaumont, manager): Camille D'Arville in The Magic Kiss 15; performance excellent; house good.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Kennedy's Players gave good performances of The Midnight Express, Phœnix, and The Plunger 14-16 to large houses.——ACADEMY OF MUSIC (John D. Mishler, manager): The American Girl 10 to a large house. All the Comforts of Home was well given 11, 12. Aborn Opera co. in Said Pasha, Tar and Tartar, The Bohemian Girl, and Boccaccio 14-16 attracted large audiences and gave excellent performances.——BIJOU THEATRE (Wallace P. Keffer, manager): Watson Sisters' Burleeque co. 9, 10 to large houses. Misses Willard and Brown scored a hit with their dance.

LANSFORD.—OPERA HOUSE (J. B. Breslin, manager): Mazie Lewis Dramatic co. 14 for week; successful business. Royal Ladies' Welsh Choir 23.——ITEM: The A. O. H. Society will produce Tony the Convict, a drama in five acts, some time in December. The proceeds go to the needy of the town and surroundings.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): Gallagher and West in O'Hooligan's Masquerade 10 drew a poor house, and did not please very well. 8 Bells 16 crowded the house from pit to dome, and pleased everybody. Rice and Barton 24.——ITEMS: William Phillips, aged fourteen, while assisting in clearing the stage of scenery for the 8 Bells production, had a heavy piece fall upon him, breaking his leg in two places. He was sent to the hospital.—Several boys stole nearly a hundred admission tickets from one of the trunks of the 8 Bells co. The house uses all its own tickets, so no loss or trouble resulted.

EASTON.—ABEL OPERA HOUSE (Dr. W. K. Detweiler, manager): The Midnight Special 10, 11; poor business. Charles T. Ellis 17 to good business.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Powell 12; fair house and excellent performance. Joshua Simpkins 15; house average. James O'Neill in Monte Cristo 18; Operatic Minstrels 19; Charles B. Hanford 22; Hoyt's A Bunch of Keys 26; Waite's Comedy co. in repertoire 28-Nov. 2.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Joseph Callahan in Faust 16 to a large and well-pleased audience. Private Secretary 25.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (A. E. Scoullar, manager): Jane Coombs in Bleak House 26. ——ITEM: Excursion trains will be run as usual from neighboring towns for Bleak House attraction, and a large house is expected. These trains bring people from St. Mary's, Ridgway, Wilcox, Glen Hazel and Instanter, consequently all good cos. are usually guaranteed good houses.

CONNELLSVILLE.—NEW MYER'S OPERA HOUSE (Charles R. Jones, manager): The Stowaway 11 to a crowded house. The American Twins 15 to fair-sized audience. Al. G. Field's Darkest America 22.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): The Mackay Comic Opera co. presented 7-12 the following operas: Said Pasha, La Perichole, Princess of Trebizonde, Chimes of Normandy, and Fatinitza; business fair. Lincoln J. Carter's Fast Mail 16; Kennedy's Players 21-26.——PEOPLE'S THE-

ATRE (Charles H. Stuart, manager): Walter Sanford's stock co. in A Struggle for Life 15, 16 to large and well-pleased audiences. Tony Farrell in Garry Owen 21-23.

PITTSTON.—MUSIC HALL (J. A. MacDougall, manager: May E. De Witt and Prof. Esby, dramatic recital, 10; S. R. O. Ethel Tucker 28-Nov. 2.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (Charles Fish, manager): The Flora Stanford co. 10-12; poor business. Maloney's Mishaps 17 to a fair and well-pleased audience. Harrison J. Wolfe in The Corsican Brothers 31.

MINERSVILLE.—OPERA HOUSE (Rochrig and Kear, managers): Midnight Special 17; good performance to good business. Local 18, 19; Wild Oats Comedy co. 31-Nov. 2.——ITEM: Amy Lee canceled from 11 to Nov. 5, owing to a long jump.

GREENSBURG.—KRAGGY'S THEATRE (R. G. Curran, manager): Al. G. Field's Darkest America 12; crowded house; performance good. J. E. Toole in Killarney and the Rhine 16 to a large and well-pleased audience. All the Comforts of Home 23; O'Hooligan's Masquerade 25.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): The Rising Generation 10 amused a large audience. The Stowaway 12 pleased a good house. The American Girl 16 to good business.

BELLEFONTE.—GARMAN'S OPERA HOUSE (Al Gorman, manager): Al. G. Field's Colored Minstrels 16 showed to the best house of the season. Callahan's Faust next.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Light on the Point, booked for G. A. R., canceled. Wrote that Manager Saylor was going back to New York to reorganize. Clifton and Middleton's combs. in their own special car, 17-19.

CLEARFIELD.—OPERA HOUSE (P. E. Clarke, manager): A Baggage Check 14 to S. R. O.; everybody delighted. Not since the appearance of Kellar, two years ago, has this house held so large and delighted an audience as on the above event, notwithstanding an advance in prices.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): A. Q. Scammon's co. in The Burglar 10 to a fair-sized and very appreciative audience; excellent co. Charles E. Blaney's co. in A Baggage Check 12 to a good-sized and enthusiastic audience. New York Stars 15 to a fair-sized audience; specialties were welll received. All the Comforts of Home 18; Joe Callahan in Faust 19.

ROCHESTER.—OPERA HOUSE (C. A. Vanderslice, manager): Al. G. Field's Darkest America 10 to a good house. Killarney and the Rhine 14 to a fair house. Powell 19.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (George M. Blandford, manager): The Great Brooklyn Handicap 10-12; fair business. Robert Mantell in Monbars 14; The Corsican Brothers 15, 16; The Husband, matinee 16; business enormous; delighted patrons. Forgiven 21-23; Rich and Meader 24-26.——AUDITORIUM (J. W. Meiklejohn and Co., managers): Robert Ingersoll 12, lecture, "Lincoln," to a large house considering the stormy night.——ITEMS: As seen above, Mr. Sam Saulson retires as manager of the Opera House in favor of Mr. Blandford, who still successfully manages the Woonsocket Opera House.—The coming concert, first of the Meiklejohn Star Series, 18 by Arthur Beresford, basso; Mrs. Jennie C. Follett, soprano; Miss Jennie Holt, alto; Mr. Emile Tiferro, tenor; Miss Gertrude A. Christie, violinist; and Mr. John Thomas, humorist.

WOONSOCKET.—OPERA HOUSE (Blandford and Smatt, managers): Andrew Mack 12 in Myles Aroon; fair house. Great Brooklyn handicap 15 had a small house. Peter F. Dailey 19; Rossow Brothers, midgets, 22; The Cotton King 26.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Frohman's co. 12 in Sowing the Wind, their third engagement, to a good house. Peter F. Dailey in The Midnight Clerk 16; good business. Humanity, with a wealth of scenery, 17; good house. Jeffreys Lewis 23, 24; A Trip to Chinatown 30; Edward Harrigan in Old Lavender 31.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Midnight Flood 14, 15 gave poor satisfaction to a large house the first night and a light one the closing night. Niobe 22. Frederic Bryton, booked for 30, canceled.——ITEMS: B. E. Forrester was in town 14 in advance of Niobe.—Will C. Talger, musician, has joined Billy Van's Minstrels.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): The Pirates of Penzance 8, by local talent, to a crowded house. Sinorina Nice Moreska 9 to a small but enthusiastic audience. Miss Moreska being repeatedly encored. Effie Ellsler in As You Like It 10; large and charmed audience, which recalled her again and again. Thomas Keene 17; Billy Van's Minstrels 19; Cora Van Tassel 25; Baldwin's White Mahatma Nov. 1, 2.

SPARTANBURG.—CITY OPERA HOUSE (Max Greenwall, manager): Thomas Keene in Hamlet 15; large and fashionable audience. Receipts, between $600 and $650. Performance excellent and enthusiastically received. Cora Van Tassell in Tennessee's Pardner 26.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (Sam. Bear, manager): Lillian Lewis 21.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE: The American Extravaganza co. 12-19. Sinbad the Sailor to fair business 14, 15. Gladys Wallis in Fanchon, supported by Frederick Paulding, 14, 15 to good audiences. Next, Katie Putnam.——ITEM: Mr. Henry Greenwall, lessee of the Lyceum, together with Mr. Thomas Boyle, of the Vendome, Nashville, spent a few days in the city as the guests of Manager Mahoney.

NASHVILLE.—THE VENDOME (Curry and Boyle, managers): Gladys Wallis in Fanchon 16, 17; The Two Colonels 18, 19; American Girl Nov. 1, 2——GRAND OPERA HOUSE (Curry and Boyle, managers): Richards and Pringle's Minstrels 16.

BRISTOL.—HARMLING OPERA HOUSE (Bunting and Mathews, managers): Jules Graws Opera co. 11 to a well-pleased audience. Good performance.

COLUMBIA.—GRAND OPERA HOUSE (Helm Brothers and Barker, managers): The Farmers' Daughter 4. Bob and Alf. Taylor will give their new lecture, "Yankee Doodle and Dixie," at Athenæum Study Hall 29.

TEXAS

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): In Old Kentucky 9; large audience. Athe Warner as Madge elicited rounds of applause. Katie Putnam 10; good business and performance. Herbert Cawthorn divided honors with the star. Joe Cawthorn in A Fool for Luck to fair receipts. The co., with the exception of Mr. Cawthorn, was a disappointment. Peyton Comedy co. 14-19.——COLUMBIAN HALL: John Williams, comedian and minstrel, assisted by Prof. Arthur Love, delighted a large audience 8.

DALLAS.—OPERA HOUSE (George Anzy, manager): In Old Kentucky 7, 8 to big business and appreciative audiences. The patrons of this house are delighted with the improvements which have been made which add to the attractiveness of the house and the comfort of the patrons. New hangings, carpets, upholstering, etc., have been added, and a general touching up all over the house is noticeable. The dressing-rooms have been re-arranged and a new distribution of the heating pipes made. We can now justly rank this house as second to none in the South. George Anzy, the manager, who has been connected with the house for ten years, is responsible for these improvements. Notwithstanding the fact that the Corbett-Fitzsimmons contest will not be held here, all cos. booked between Oct. 18 and Nov. 3 will draw big houses on account of the Texas State Fair and Dallas Exposition under the management of J. T. Trevevant and his able secretary, Claude Cour, which will be held and run successfully. Sousa's Band has already been booked for the entire time, as well as numerous other leading attractions.

TAYLOR.—TAYLOR OPERA HOUSE (Booth and Kimbro, managers): House dark week of 8-13. White Squadron 16. Performance good; business fair.

SULPHUR SPRINGS.—MAIN STREET OPERA HOUSE (W. S. Morehead, manager): Cecilian Quartette 15.——ITEM: Mr. Morehead has assumed the management of the house (J. I. Byrd retiring), and has several first-class attractions booked.

MARSHALL.—MARSHALL OPERA HOUSE (Johnson Brothers, managers): Season opened 7 with Vale's Devil's Auction to S. R. O. Old Kentucky 22.——ITEM: Notwithstanding this was the fourth appearance of Charles Vale's Devil's Auction, they played to the largest business ever played to in Marshall by any co.

AUSTIN.—MILLETT'S OPERA HOUSE (Rigsby and Walker, managers): Hoyt's A Trip to Chinatown 11; packed house. White Squadron 14. In Old Kentucky 15, Devil's Auction 16, Al. G. Field's Minstrels 21.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): In Old Kentucky was presented 11, 12 with Saturday matinee, to well filled houses.

WACO.—THE GRAND (Jake Schwartz, manager): Hoyt and McKee's A Trip to Chinatown 12 to the capacity of the house; S. R. O. was at a premium. Harry Conor and Julius P. Witmark with his latest songs, was repeatedly encored.——ITEM: Dave A. Weis, of Galveston, was a visitor here last week.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Frank Jones 9; poor house. J. W. Cawthorn 10; fair house; audience pleased; receipts, $200. Hoyt's Trip to Chinatown 18.

GREENVILLE.—KING OPERA HOUSE (J. O. Teagarden, manager.): Katie Putnam, The Old Lime Kiln 13, to a fair-sized audience. Miss Putnam, supported by Herbert Cawthorn and a strong co., captivated the audience.

TEXARKANA.—GHIO'S OPERA HOUSE (Harry Ehrlich, manager): Frank Jones, in Our Country Cousin 7, to a fair-sized audience. Joe Cawthorn, in A Fool for Luck, 10 to good business. The Old Lime Kiln 12, by Katie Putnam co.; well received by a large audience.——ITEM: Miss Putnam is in good favor with our theatregoers, and her new play gives her additional advantages. Trip to Chinatown 18.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Bros. Music Co., managers): Season opens with Hennessy Le Royle Nov. 6-9.

EL PASO.—Chapin Music Hall, under the management of Leitch and Dewey, will be formally opened 22 by the Torbett concert co. Ollie Torbett, violinist; Rudolph von Scarpa, pianist; Lutteman Sextette: F. Erikson, C. Froholm, C. Smith, E. Schile, N. Lowenthal, G. Kudlundh. This house will be used for minor attractions, seating about 400.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, manager): Katie Putnam in The Old Lime Kiln 8 to a large and enthusiastic audience. Herbert Cawthorn as Corporal Stumps made quite a hit.——ITEM: Work on the new Opera House is progressing rapidly, and when finished it will have the handsomest front of any building in the town.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, manager): Pearson's White Squadron 7, 8; fair business. A Trip to Chinatown 9 to a large and well pleased house. Receipts, $1,184.75. Devil's Auction co. afternoon and evening 10; splendid houses at both performances.——ITEM: The Devil's Auction co. appeared here as announced and gave a smooth performance notwithstanding the misfortune which befell them the evening before at Corsicana.—Anna Boyd, formerly with Hoyt's co., was in the cast producing A Trip to Chinatown here. She made her first appearance in Galveston, taking the place of Miss Robinson, who left the co. at New Orleans.

UTAH.

SALT LAKE CITY.—GRAND OPERA HOUSE (J. B. Rogers, manager): The stock co. made a great hit in One Error week of 7. Every night the house has been sold out before the opening of the doors. Receipts about $1,800. Fanny McIntyre, Rebecca Warren, Walter Edwards and William Ingersoll were each repeatedly called before the curtain.——ITEMS: The new Lyceum Theatre (formerly Wonderland, Elmer Ellsworth, manager), will reopen its doors 16 with a stock co. in The Old, Old Story. The co. will be headed by Charles S. Richman and Ada Dwyer, who will be supported by a good following. Prices will be 50c., 35c. and 25c. The house presents a cosy appearance. Coming: At the Salt Lake Theatre The Passing Show 14, 15, and The Pay Train 18, 19.

VERMONT.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): The Silver King 5 to light house; very fine performance. The World Against Her 15.

BENNINGTON.—OPERA HOUSE (F. M. Tiffany, lessee and manager): Silver King 11 to good business; audience well pleased. Mlle. Rhéa 15 to excellent business. The co. is A 1. Alexander Salvini 23.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Wang 12; S. R. O. This is the third time Wang has played to S. R. O. here. Silver King 16; good business. Robert Mantell 18, 19; Corsican Brothers and Monbars.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas Leath, lessee and manager): Stuart Robson's business 10-12 was phenomenal. He presented Government Acceptance, making a decided hit. Corinne drew large houses 14, 15, and made a very favorable impression. Van Tassell in Tennessee's Pardner 16, 17, was a miserable failure. R. E. Graham 18, 19; Fred Warde, a strong favorite in Richmond, 22, 23; A Ride for Life, 24, 25.——ITEMS: At the Theatre which is under the same management, Louise Aydelle will appear 17-19. Thereafter the house will be dark until Nov. 18.—An attachment was placed on the scenery of Stuart Robson, Saturday 12, by A. B. Duesberry, of the Academy of Music, Norfolk. A forthcoming bond was furnished by Colonel Murphy of Richmond.—Up to the present time the season here has been very successful.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): Fitz and Webster in a Breezy Time 14 poor performance to small attendance. Kimball Opera Comique co. with Corinne in Hendrik Hudson 16, 17, and matinee, fine performances to large houses. Corinne was greeted with much enthusiasm.——ITEMS: Manager Duesberry took advantage of the first appearance of Stuart Robson in Virginia this season to enter suit and attachment in Richmond last week for $200, for damages suffered by reason of his failure to keep his engagement last March at the Academy.

ROANOKE.—ACADEMY OF MUSIC (J. L. Hooper, manager): Jules Grau Opera co. 10, opened their season here to a packed house, good performance. Only a Farmer's Daughter 15, fair house. Kimball Opera co. 19.

SUFFOLK.—CITY HALL THEATRE (H. E. Elam, manager): Benefit Methodist Church (stereoscopic performance). Breezy Time 16.

PETERSBURG.—ACADEMY OF MUSIC: Thomas Keene presented Richard III. to a large and highly-pleased audience 11.

STAUNTON.—OPERA HOUSE (W. L. Oliver, manager): Kittie Rhoades co. 15 for one week, in repertoire, Galatea, to packed house; prospect of good business entire week on account of County Fair being in full blast. Kimbal Opera co. Corinne 27.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): a large and fashionable audience greeted Stuart Robson in Government Acceptance 5, to a large audience; excellent entertainment. Billy Vans Minstrels 11, large and pleased audiences; Tennessee's Pardner 14, a very small audience not pleased. Miss Van Tassell and her husband left the company here.

WASHINGTON.

WALLA WALLA.—OPERA HOUSE (H. V. Fuller, manager): Eunice Goodrich repertoire co. week of 7; popular prices; crowded house nightly. Artist Trio composed of Laura McMavis, the whistler, Julia Phelps, the harpiste, and Cornelia May, pantomimist, 17; Fast Mail 28; War of Wealth 30; Tornado 31; Daniel Sully 21.——ITEM: The Opera House has been thoroughly renovated and a new drop-curtain, painted by Alex. Bucham, supplied, together with other new scenery.

SEATTLE.—THEATRE (J. W. Hanna, manager): The Burglar 7, 8; good houses; performances fair. Our Boys, by local talent, to be produced shortly.——CORDRAY'S THEATRE (W. F. Russell, manager): Seattle 10-13, a play adapted by Charles W. Chase, upon local historical lines.——ITEM: Cordray's Auditorium annex has reopened with promising prospects.

TACOMA.—TACOMA THEATRE (S. C. Heilig, manager): The Burglar 9 to fair house.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Fast Mail 10 to a large audience; play well presented.

WEST VIRGINIA.

HUNTINGTON.—DAVIS THEATRE (Joseph Gallick, manager): The Scout 9; fair business. Duncan Clarke 17; Female Monstre's 23; Corinne 28.——ITEM: Pearl Revere, the little actress, is visiting her people here.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): The Scout 10 to good business. Kimball Opera Comique co. 22; Digby Bell, 28; Peck's Bad Boy, Nov. 5.

PARKERSBURG.—ACADEMY OF MUSIC (H. N. Roby, manager): General Gordon, lecture, 16, large attendance. Corse Payton, 21.——CASINO THEATRE (James Lavin, manager): Vaudeville week of 14.

WHEELING.—OPERA HOUSE (F. Riester, manager): William Barry with The Rising Generation filled the house. Roland Reed in the Politician 12, good business. Two Johns, 22; Camille D'Arville, 28; Marie Wainwright, 29, 30.——GRAND OPERA HOUSE (Charles A. Feinler, manager). Delmonico's at Six, 10-12 S. R. O. Three Guardsmen, 21-23; The Scout, 24-26.

WISCONSIN.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Marie Wellsley co. opened a week's engagement 14 to a good house at low prices.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Huiser, manager): The Old Homestead 7 to a full house; excellent satisfaction. For Fair Virginia 12; fair house; good co.

WAUSAU.—ALEXANDER OPERA HOUSE (N. B. Eldred, manager): Maloney's Wedding 12 pleased a good-sized audience.——COLUMBIA HALL (F. Winninger, manager): Maloney's Wedding to good business 13. Winninger Concert co. 20.

WEST SUPERIOR.—GRAND OPERA HOUSE (R. J. Wemyss, manager): Last week was a busy one at this house. The Chicago Marine Band 8 to good business. For Fair Virginia 9 to moderate-sized house. Mr. and Mrs. Whytal of this company are both clever people. Dan Sully in A Social Lion 11 drew well. On the 12th Gen. J. B. Gordon, of Atlanta, Ga., delivered his famous lecture, "The Last Days of the Confederacy," to a good-sized and very appreciative audience.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): Ida Van Courtland co. 7-12; good business.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Daniel Sully in A Social Lion 28; performance excellent; good house. Punch Robertson Comedy co. week ending 5; fair houses. Man in the Iron Mask 4; fine performance; crowded house. Plays and Players 12; performance good; fair house. Gustave Frohman's co. in Americans Abroad 19.

LA CROSSE.—THEATRE (J. Strasilipka, manager): The Down on the Suwanee River co., composed principally of colored people, played to immense business 9; S. R. O. Russ Whytal's play, For Fair Virginia, preceded by the comedietta, Agatha Dene, pleased a good house 11. Sandow 15; large house.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): The Columbia Comic Opera 11 to a good-sized and appreciative audience. Maloney's Wedding 15 to a big business; best of satisfaction. McEwen, the mind reader, 17-19. Alabama 23.

RACINE.—BELLE CITY OPERA HOUSE (J. Johnson, acting manager): Trocadero Vaudevilles, headed by Sandow, 13; good house; performance excellent. A. V. Pearson's stock co. 14-19; Alabama 21; Barlow Brothers' Minstrel co. 26.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): The Columbia Opera co. in Said Pasha 14 to a large and appreciative audience. The co. is very good. The John Stapleton co., under the direction of Gustave Frohman, will appear 18 in Victorien Sardou's comedy, Americans Abroad.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Marie Wellesley closed a very successful week at the Grand 12. Eugene Phelps left without notice on the morning train to join the Faust co.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): De Wolf Hopper in Dr. Syntax 5 drew a large audience. Not alone is the popular star a drawing card here, but he has the support of a fair Madisonian, Bertha Walzinger, his leading soprano, who has never failed to play to the capacity of the house before her own people. Her charming voice and unassuming stage manner always win merited applause and praise. Edna Wallace Hopper is very successful in making the most of her part as Merope Mallow. The supporting co. of ladies make an attractive appearance, the cast being the same as last year excepting Psyche by Ida Lester in place of Jennie Goldthwaite. The John Stapleton co. presented The Wife 6 to a fair audience. The most evenly balanced and finished co. that has appeared here in many a day. The cast includes Paul Gilmore, Herbert Sears, Morgan Gibney, Wm. F. Courtnay, Ina Palmer and Mabel and Nellie Strickland. Americans Abroad will be presented on a return date. Sandow and the Trocadero Vaudevilles 14 drew well and pleased well. Otis Skinner 25, 26.——ITEM: Several members of The Wife co. were entertained at the Chi Psi Fraternity house.—Manager McDowell, of the Pearson co. that disbanded here last week, writes Treasurer Davis of the Fuller that he has reorganized with several of the old cast and five new members at Racine, Wis.

WYOMING.

CHEYENNE.—OPERA HOUSE (Friend and Brennan, managers): Globe Trotter 21; Lecture, Sam Jones 23.——ITEMS: Colonel Sanford's lecture 16, canceled on account of illness of lecturer. Harry Irvine, formerly of Omaha, has reorganized the Opera House orchestra and will be the leader.

CANADA.

MONTREAL.—QUEEN'S THEATRE (Sparrows and Jacobs, managers): Wang 14 opened to big business. It is the forth visit of the opera to Montreal, but its popularity never seems to decrease. Al. Hart, as the Siamese Regent, received a warm welcome to his native town, and was the recepient of a basket of flowers and a bouquet. Georgie Caine made an excellent Prince Metaya, and Frand Casey was as funny as ever as the keeper of the royal elephant. A special word of praise is also due to Ethel Lynton for her performance of the Widow Frimouse, in fact the co. is a good one all round, and the opera is put on in first class style. Robert Mantell in repetoire 21-26.——THEATRE ROYAL (Sparrow and Jabobs, managers): Eugene O'Rouke 14 opened in the Wicklow Postman to S. R. O. The piece is out of the rut of the usual Irish drama, which is decidedly refreshing, and the company very much above the average. Bettina Gerard affords the star excellent support, and sang several Irish ballads very sweetly. Norman Campbell did an exceptionally clever piece of work, as the hypnotical Scotch servant, and Marie de Caapi made a pleasing Della Anderson. Hoss and Hoss, 21-26.——OPERA FRANCOIS (Societe Francois, managers): Gonaud's Mireille 12 was given for the first time in Montreal, and 14 the co. made another big success in La Traviata. Si J'etais Roi, 18; Norma is underlined for production very soon.——ITEM: James Stewart in a Doll's House plays, the Academy 21-25. The United Glee and Mandolin Club of Yale, Princeton and McGill, gave a grand concert. Felix Dumas who played in the New Boy and The Other Man, with success through the English provinces, was in town a few days ago. He came to this country with the intention of producing Alexander Dumas play of Genius and Passion, but finding that a pirated version of it had been played through the States and Canada he abandoned the idea, he is now negotiating for a comedy in which he intends to start his tour commencing some time in January.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Lillian Russell opened 14 in the Tzigaine, to a large and fashionable audience. The tableaux concluding the second act produced showers of applause which were not discontinued until Miss Russell came before the curtain and made a short speech, thanking the audience for their appreciation. The support was excellent and included Flora Finlayson, Marie Celeste, Charles Wayne, Fred Salomon and Joe Herbert. La Perichole will be put on 18, 19. James Herne in Shore Acres 21-26.——PRINCESS THEATRE (Frank Connally, manager): The presentation of Virginus by James O'Neill 10 was in keeping with the fine reputation of this talented actor. The Virginius of Mr. O'Neill is vivified and fresh and fascinating. Virginia was taken by Florence Rockwell, who personated the character with grace and ability. Monte Cristo was produced 11 to a packed house.——TORONTO OPERA HOUSE: (Ambrose J. Small, manager): Barney Ferguson 14-19. Business fair. The Wicklow Postman, 21-26.——CHRYSTAL THEATRE: The fat ladies are still the attraction this week, and indulge in a wood sawing contest. The show in the theatre includes Eldora and Norrine, Nelson and Milledge and the Ferguson Brothers.——MOSSEY MUSIC HALL (J. E. Luckling, manager): Chicago Marine Band, 21-23.——ITEM: The Princess Theatre stock company has disbanded. Mr. Band the leading man having accepted an offer from A. M. Palmer.

LONDON.—GRAND OPERA HOUSE (A. E. Rooke, manager): Katie Emmett in Chat, an American Boy 3; top-heavy house. William C. Andrews in My Wife's Friend 12; good performance to fair business. Otis Skinner in Villon the Vagabond 14; fair attendance and general satisfaction. Walker Whiteside in Hamlet 17; Chicago Marine Band 21.——ITEM: As the bookings were high last week Manager Rooke took advantage of the fact and attended to a little private matter of his own, and was married 8 to Miss Maud Higgins, an estimable young lady of this city. The ceremony was performed by Rev. Mr. Dann, Vicar of St. Paul's (Episcopal) cathedral in the presence of a few intimate friends, after which the happy couple left for a trip East, returning in time for Mr. Rooke to attend to business. The box-office is now the headquarters of one of the happiest men in the city.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): Walker Whiteside 14, 15 presented Hamlet and Richelieu to a fair sized and fashionable audience, entire satisfaction. Old Tennessee, 23, 26; Joe Murphy 28, 30.——STAR THEATRE (Bessey and Davey, proprietors): The following artists: McCarty and Reina, Herbert Warren, the Allyns, Price and Watson, Howard and St. Clair, business good.——ASSOCIATION HALL: Ramblers Concert packed the hall.

BELLEVILLE.—CARMAN OPERA HOUSE (Power Brothers, managers): Guy Brothers' Minstrels 9 pleased a large audience; every seat filled. Trilby, dramatization by W. V. Rands, 22.——ITEM: Joseph Nevin Doyle, late city editor of the Belleville *Sun*, has taken up his residence in New York. Mr. Doyle is a well-known baritone vocalist, and was at one time a member of the Ruh Lyric Opera co.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): William C. Andrews in My Wife's Friend 11 to good business. This was Mr. Andrews first appearance in St. Thomas, and he established himself as a favorite. The supporting co. was strong and well balanced. The play itself is a bright comedy and was well received. Prof. Mortimer, mesmerist, began a week's engagement 14 to fair house.——ITEM: D. Philip Phillips is in town, doing the advance work for Walker Whiteside.

CHATHAM.—GRAND OPERA HOUSE (Henry A. Rispin, manager): W. C. Andrews' co. in My Wife's Friend 15. Walker Whiteside matinee and evening 19. Old Tennessee 21; U. T. C. 25; Forest Street School (local) 31; Trilby Nov. 7.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Silbert Opera co. three weeks; good business in Iolanthe. As the Two Vagabonds the Misses Silbert are great favorites. Mikado opera week of 14-21.

BROCKVILLE.—GRAND OPERA HOUSE (F. J. Ritchie, manager): Harry Lindley opened his second week 14-19, to good business. Julia Stewart in A Doll's House, 24. Helen Blythe cancelled date of 30.

LINDSAY.—ACADEMY OF MUSIC (Thomas Sadlar, manager): Ella Cameron and J. L. Clark's co. 14-19 in repertoire to fair business. Guy Brothers' Minstrels 22; Trilby 23; Y. M. C. A. concert 29.

GUELPH.—ROYAL OPERA HOUSE (Albert Tavernier, manager): William Andrews in My Wife's Friend 9; good performance to fair business. Walter Whitesides 16; good business at advanced prices.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): Old Tennessee, 24; Joe Murphy, 29.

[Received too late for classification.]

ST. MARY'S.—PARK THEATRE (Walter H. Livermore, manager) Madge Tucker Comedy co. week of 7-12 to fair business. Zo Zo, booked for 17, failed to reach here. Schubert Quartette 30, for benefit of K. of P. Lodge. House sold solid.——GRAND OPERA HOUSE (J. L. Smith, manager): This house is nearing completion and will be opened by Fannie Rice in Nancy. When thrown open will be the most modern theatre in this section of the State, as nothing has been spared to make it complete in every particular. Manager Smith has booked some of the best attractions now on the road to appear here during the season.

BOISE CITY.—COLUMBIAN THEATRE (J. H. Pinney, manager): The Magic Doll by home talent 10 to S. R. O. gave good satisfaction; receipts, $700. The Pay Train 12; good house and good co.; everybody well pleased with the performance. Fast Mail 31; Pauline Hall Nov. 8; Charlotte Tittle 11; Tornado 14; Katie Emmett 28.

DULUTH.—TEMPLE OPERA HOUSE (J. T. Condon, manager): For Fair Virginia 8, 9; fair business. First appearance of the McKenzie Concert co. 10; good house. Daniel Sully in The Social Lion 11, 12; light business. Theatre destroyed by fire 12.——LYCEUM (L. N. Scott, manager): Guthrie-Moyer Concert co. 11, 12; light houses. The War of Wealth 15; Trocadero Vaudevilles 18, 19; Trilby 21, 22; A Texas Steer 25, 26; Robert Downing 28, 29; Little Robinson Crusoe 31-Nov. 1.——AUDITORIUM (First Methodist Church): General John B. Gordon, of Georgia, on "How Long Will This Republic Live?" to a crowded house.

BOONE.—PHIPPS OPERA HOUSE (J. J. Kirby, manager): Midnight Watch played 10 to a light house. Lillian Lewis in Cleopatra delighted a large audience 14. Conroy and Fox in O'Flarity's Vacation 20.

OBITUARY.

Julius Wolfe, manager of the Germania Theatre, died suddenly on the 17th inst. at his residence, 321 East Eighteenth Street. Mr. Wolfe came to this country from Bremen some years ago, and prior to engaging with the Germania Theatre was business-manager of the Irving Place Theatre. Heart failure was the direct cause of death.

Thomas H. Coates, composer and arranger of band music, died suddenly on Oct. 12, of heart trouble, at Easton, Pa., aged seventy-five years. Professor Coates gained quite a reputation as a composer of funeral dirges, his No. 11 being played by every band at General Grant's funeral.

Michael Raffayola, one of the best euphonium players in the country, died at his home in Jersey City, Oct. 10. He came to this country from Naples fifteen years ago, under contract with the late bandmaster, P. S. Gilmore, and since the demise of the latter has been connected with Sousa's Band. He leaves a wife and two children.

E. M. Slocum, a pioneer in minstrelsy, died in Philadelphia last Thursday, in the sixtieth year of his age, at the residence of his former partner, Lew Simmons. The deceased was born in Columbus, O., in 1836, being the ninth in the line of a Rhode Island family of Quaker stock. He early took to the minstrel stage, and most of his professional life was spent in Philadelphia in association with John L. Corncross. With Mr. Simmons he conducted Slocum and Simmon's Minstrels at the old Arch Street Opera House. He was noted for the refinement of his manner and his wit. He was also noted as a writer of burlesques and parodies. He was one of the founders of the Elks; a Mason, and a Knight of Birmingham. A wife and one son, Dr. Harris A. Slocum, of Philadelphia, survive him.

Born.

CASHMAN.—A daughter to Mr. and Mrs. Harry C. Cashman (Evelyn Temple), on Oct. 4.

Married.

BONELLI—STAHL.—William Bonelli and Rena Stahl, by Mayor Fagan, of Hoboken, N. J., on Oct. 17.

DE GREG—HOWARD.—On Oct. 3, at the First Presbyterian Church, Boston, Sidney Izod de Greg and Mildred Howard.

HOOVER—GOTTHOLD.—F. Pierce Hoover and Marie Gotthold, in New York city, on Oct. 1.

LENNOX—SADLER.—Fred. Lennox and Josie Sadler, on Oct. 1, in New York.

Died.

BOYESEN.—Hjalmar Hjorth Boyesen, of pneumonia, in New York, aged 47.

CAVENDISH.—Ada Cavendish, in London, on Oct. 7.

DREW.—Lillian Drew, in New York, on Oct. 13.

FLETCHER.—Lizzie C. Fletcher, in New York, on Sept. 21, of hasty consumption.

LE MOYNE.—Daniel Sitchell Le Moyne, at Onset, of heart failure.

RAMSEY.—Walden Ramsey, in New York, on Oct. 9, aged about 40.

SLOCUM.—E. N. Slocum, in Philadelphia, on Oct. 17, aged 60, of Bright's disease.

TYSON.—George I. Tyson, in New York, on Oct. 7 aged 59.

WOLF.—Julius Wolf, on Oct. 17, of heart failure.

Miss Lillian Burnham
Singing and dancing soubrette. 367 Mass. Ave., Boston.

Miss Alida Cortelyou
Berenice in Wilson Barrett's Sign of the Cross.

THE FOREIGN STAGE.

THE DRAMA IN PARIS.

PARIS, Oct. 15.

A sensational first night at the Français has at length officially opened the dramatic season. The occasion was afforded by M. Paul Hervieu's Les Tenailles, a piece both old-fashioned and up-to-date. Its plot turns on the well-worn theme of adultery, which has provided these twenty years the subject matter of nine-tenths of French novels and dramas; but the purpose is modern even unto Ibsenism, for the piece is a fierce onslaught on the existing marriage law which the "pincers" symbolize. The law pinches severely, indeed, in a situation such as Paul Hervieu depicts—that of a wife who wishes to divorce and whose husband, out of pure spite, refuses both to apply for one or to enable her to do so. But the law pinches both ways, as the husband finds out, for when later on he wants to divorce, it is his wife's turn to refuse.

Irene and Robert Fergan have already come to the conclusion, at the opening of the play, that their *mariage de raison* is a failure. Irene romantic and loving, finds but a poor reality in her cold hearted, correct spouse, instead of the ideal she had pictured to herself. At this psychological moment a former and rejected lover, Michel Danermier, turns up with the inevitable result. Irene determines to divorce and marry the other man. But Robert will not hear of it. She pleads, then threatens she will disgrace his name. Nothing avails. Robert takes a delight in expatiating on the power the law gives him to force her to share at least his house. He will neither sue for a divorce, nor put himself in the wrong and give her the right to do so. The situation is certainly awkward, and the man who brings it about is both a brute and a fool.

Of course the inevitable occurs. As Robert departs, Irene rushes into the next room where Michel catches her in his arms, as she cries, "*Ah, toi, toi— fais de moi a que tu voudras!*"

In Act III., the preceding having filled up two acts, the tables are turned. At first, though ten years have elapsed, the situation is the same as in Act II, only that a child has been born who is now nine. Robert is as brutal and tyrannical as ever. In spite of the mother's entreaties, he announces his unalterable intention of sending the child to a board-school.

The mother then unmasks her batteries. "The child is not yours," she cries, and her revenge is sweet. Sweeter still it is to be, however. For when Robert, after a burst of fury, bids her quit the house with her bastard she refuses. She will use the power the law gives her, as he did. He cannot prove her adultery, and she will remain and force him to live on with her as his wife in the eyes of society just as he forced her to lead, against her will, a wretched ten years of a life that was but sham and slavery. The *mot de la fin* is bitter. "We are slaves chained to the same log. It is your turn now to feel its weight. I have dragged it alone quite long enough."

The play is undoubtedly effective and powerful, but the characters are too obviously subservient to the "purpose." The husband is very unlifelike—fortunately—for in real life few men would take the trouble he does to brutalize their wives without deriving any advantage to themselves from the process. The lover is a mere shadow, as is also a sister-in-law, who resignedly accepts a state of things very like that which revolts Irene. The last-named, however, is strongly drawn, and the part is powerfully acted by Mlle. Brandès. M. Duflos succeeds in making the husband less intolerable than might be supposed, and M. Le Bargy is a very fashionably dressed Michel. Altogether the first night of M. Paul Hervieu's play—his second venture as a dramatic author, though he is well known as a novelist—was highly successful.

A FAILURE AT THE ODEON.

The same can hardly be said of the two novelties on the Odéon's last bill of fare. Les Trois Saisons, by a M. Bernard, professor at one of the Paris lycées, is the work of an immature schoolboy writer. The three seasons are, of course, the three seasons of life, and M. Bernard has embroidered this well-worn canvas with a very thinly-threaded love tale, at times agreeably, often clumsily told. The second piece, La Vie, is but a one-act platitude about the irrepressible subject of adultery.

LA NAVARRAISE IN PARIS.

The Opéra-Comique has at length produced M. Massenet's La Navarraise, brought out last year at Covent Garden. A much less favorable reception was accorded to the work here than in London, although Mlle. Calvé is as brilliant an Anita as ever, and MM. Jérôme and Bouvet are quite equal to MM. Alvarez and Plançon, who sang the parts of Araguil and Garrigo at Covent Garden.

L. Jerrold.

THE THEATRE IN ITALY.

ROME, Oct. 10.

The inauguration of Cossa's monument, and the revival of his Borgia at the Valle Theatre, were the most interesting artistic events of the Sept. 20 festivities, which kept Rome in a state of excitement for nearly a fortnight. Pietro Cossa's works owe their life in public favor to their sympathy. They are as simple as they are grand—as lucid as they are complicated—and they are always lyric, for Cossa's verse is as melodious as music. Therein lies their magnetism with a public who understands the language sufficiently to alleviate its beauties.

Real tragic power, however, Cossa never possessed, although he has been compared to Alfieri. But he was rich in fancy, and his colorings had the softness of a dreamer, which he always was. His Nero, generally considered his best work, shows the tyrant in quite a different light from the character taught us by history. Cossa makes him a mixture of madness, imbecility, and clown—a childish and ferocious Emperor, whom nature ought to have made an actor, instead of the Governor of the world. Learned critics condemn this rendering of Nero's character, but the public applauds—and actors find a congenial part in the role.

To compare him, however, with Alfieri, is absurd. The two men were totally different in life and works. Alfieri was in a continual state of feverish excitement. Cossa was a dreamer and led a modest and retired life, even when most famous.

Unfortunately, death overtook him, pen in hand, whilst writing Sylla, which, from the fragments left of it, promised to be his masterpiece. Rome has now immortalized his memory by erecting a monument to him, and all the artists in Rome were present at the inauguration, as also all the town authorities, State ministers, and other dignitaries.

OPPOSED BY THE PRIESTS.

On account of his tragedy, Borgia, Cossa's enemies were the priests, and they did their utmost to throw obstacles in the way of erecting a monument to Cossa, whom they call Free Mason, which, in Rome, means the devil, and everything that is not Papist. But thanks to the 20th of September, 1870, the power of priest is gone, and it was to show Rome what it had lost in losing its priestly government that Cossa's Borgia was given the evening of the day of the inauguration of his monument. As you may be sure, the theatre was crowded, though the prices had been doubled and trebled for the occasion.

The great actress, Marini; and the great actor, Rossi—both friends of poor Cossa—came to Rome purposely to lend their services, and never was such an ovation given to an actress as was given to *la* Marini in the celebrated scene where she curses Cardinal Valentine Borgia. The applause lasted fully five minutes, and the public was never tired calling her before the curtain at the end of the act.

Rossi was Pope Alexander VI.—a pope whose caustic words make you smile, while his bursts of passion make you shudder. His imprecation of Charles VIII. and the whole of the fifth act and epilogue proved a succession of triumphs for him. Baccalti, and other State ministers, were present.

ANOTHER TRIUMPH FOR ZACCONI.

Zacconi has had another of his triumphs in Cognetti's Ecce Homo. Don't be shocked; it has nothing to do with Scripture. Cognetti's Ecce Homo is a comedy, if you please, and Zacconi played it in such a way that the author writes to the papers to thank him, saying that he himself was so struck with the great actor's rendering of the part that he could scarcely believe he had written the play! Zacconi is decidedly one of the greatest actors of the day. It is a pity he is Italian. Were he French or English he might be earning millions instead of hundreds. But he is Italian, and in Italian he cannot act, even when he crosses the ocean, and thus his best points are lost on an audience not versed in the language. His face, however, is so expressive that he might act in a play without words and create the same enthusiasm. Happy the author whose works he is called upon to create.

BOVIO'S TRIOLOGY.

Bovio has finished his triology, in his Millennium. Here we have Dante and two others discussing Florence, and it's times, and this occupies the first act. It the second, we have Judgement, in which Dante again has all the principal say.

The third part shows us Dante, on his dying bed, assisted by his daughter, and tormented by the priest, who was sent from Rome, to take possession of the poet's papers. Dante's last word is: "Rome."

The expression of the whole is sad in the extreme. Bovio's intention, it appears, is to teach Socialism on the stage. He is now writing a social drama.

BERNHARDT IN ITALY.

Sarah Bernhardt has begun her tour through Italy. Next Thursday she will be in Rome, for three nights only, and gives Scudermann's Magda, Claude's Wife and Tosca. Those she gives in every town. But it little matters what she gives, her name alone suffices to fill the theatre wherever she goes. Wilde's A Woman of no Importance, is also making the tour of Italy, and is a success. Nothing whatever is known of Wilde here, so his fame has no effect on the public in any way.

Charley's Aunt and Niobe are also having a successful tour throughout Italy.

German plays are likewise very popular in Italy; also Tolstoi, and, in some places, Ibsen. But Ibsen is losing favor, while German and English dramatists are gaining ground every day. I repeat, young Italians in America might make a considerable increase to their incomes by adapting English and American plays for Italy. Let there be, however, as little scenery as possible. Drawing room plays suit best—that is, drawing-room scenery. As for the play, the more spicy it is the better it is liked.

A NEW PLAY IN NAPLES.

A new play has come out in Naples—The Three Orphans. It is lacrymose from beginning to end. The three orphans are continually before the public, clad in mourning hue, and clinging to each other for mutual protection amidst the scorn and contempt of the world, in which their fate is cast. They are Pariahs on the earth. They owe their misfortunes to crime, and their misfortunes lead to crime. Their life is a tragic mystery, and this mystery they seek to discover. Doing this, they fall into the same snare which cost their parent's life. At last you see them clinging to the cross covered with their blood, and the curtain falls, amid the sniggles of the audience.

Frankly, such plays are nightmares. No play of this sort should end unpleasantly. Virtue should always be rewarded, on the stage, at all events.

The great tenor, Tamagno, is very ill, I hear. At first it was thought to be apoplexy. Fortunately, it is only a cardiac neuralgia. That is bad enough, but fortunately not quite so bad as was at first feared. He was packing to go to Germany, when he fell in a fainting fit. He had already received 20,000 francs in anticipation, and these have been restituted, as it is very uncertain when the great tenor will be able to sing again.

Let me inform all whom it may concern that one of our deepest bass singers has changed his voice from bass to baritone, and this without any extreme measure, but only by study. He now sings Charles V. in Ernani instead of Silvio, and Posa in Don Carlos and Ashton in Lucia.

As I am on the subject of music I am reminded that Bellini could not compose unless eating bitter almonds or sugar-plums. Lortzing composed singing and drinking black coffee. Schubert drank wine, and in large quantities. The French composer; Hérold, ate oranges when at work, and he made his singers eat oranges during rehearsal. Singers and actors have also their favorite food and drinks during performance. But I cannot bore you with these—at least not to-day. Another day—who knows?

S. P. Q. R.

THEATRICALS IN GERMANY.

BERLIN, Oct. 15.

Amen, an opera by Bruno Heydrich, was produced recently in Cologne. Herr Heydrich, the leading tenor at the Cologne Opera House, was formerly a player on the cornet, and afterwards became known as a composer of several popular melodies. Amen is his first ambitious attempt, both the music and book being of his own creation.

The opera, which requires one hour's time for its rendition, opens with a pantomimic musical prologue, entitled Reinhard's Crime. Reinhard, an employe of a gamekeeper named Eberhard, has a secret rendezvous with Dora, the gamekeeper's daughter. They are about to be betrayed by a rival named Thomas, when Reinhard shoots and seriously wounds him. For this crime Reinhard is sentenced to state's prison for a period of four years, and it is then that the real opera begins.

Dora, by her father's command, is to wed a wealthy tenant. While proceeding with the marriage ceremony at the village church, Reinhard returns from prison, hoping to find that the girl of his heart has remained steadfast and true in her love for him. He is met by Thomas, who, through Reinhard's bullet, has become a cripple, and is told the truth. He waits until the wedding guests emerge from the house of worship, manages to speak with Dora alone, and they determine to flee from the place together. Thomas has listened and betrays them. The guests arrive and prevent their escape, and Thomas strikes Reinhard to death, and Dora, maddened by grief, also kills herself. It will be seen from this plot that the story is realistic enough. The composer has also followed the new school of music in his score. While some of the passages remind forcibly of Richard Wagner, Mr. Heydrick is by no means a blind imitator of that master. His work is strong, the singing motives being wrought mostly in recitative style and the instrumentation not exaggerated. The opera met with unquestioned, positive approval. Herr Heydrick conducted in person.

A NEW OPERETTA IN FRANKFORT.

Die Karlaschüleren, an operetta by H. Wittmann and K. Weinberger, was produced at Frankfort for the first time on any stage this month. It was a success. A student who has become involved in a duel, in order to avoid the reigning duke's anger flees from the place disguised as a young woman. He is accompanied by his stable boy, who is also arrayed in the garments of the fair sex. The latter, through accidentally saving the duke's life, incurs that personage's favor for himself and master, and all ends happily. The story and the music are written on conventional lines, but were nevertheless well received.

A NEW PANTOMIME IN BERLIN.

A new pantomimic ballet has been well received in Berlin. It is called Burschenliebe, and is descriptive of life among the students in Germany. Bruno, one of their number has been imprisoned in consequence of a quarrel which ended in blows, the cause of the dispute being his attachment for a circus rider. He falls asleep in his cell and the remainder of the act is the result of his dream, a very effective dance being that where the corps students appear with lighted pine sticks. The music is in the waltz movement, and is by Joseph Bayer, the composer of "Die Puppentee," (The Fairy Doll.)

Ein Treuer Schelm, the new comic opera by Hummel-Delmar will be heard at Kroll's in Berlin shortly. The text is from a true story. Herr Liehan has the leading role, a double one, in which he portrays both husband and wife.

Franz von Suppé's operetta Das Modell (The Model) will be heard for the first time next week at the Carl Theatre in Vienna. Herr von Suppé worked over a year on this score.

A new tenor named Linus Uhlig, has been engaged for the Stadt Theatre in Kiel. It will be his debut.

Recnicek's new opera Donna Dianna, will be heard this month in Liepzig.

T. E. H.

NOTES FROM ABROAD.

The Mecstha er Ensemble from Munich have been appearing in Dumas' Demi-Monde at Leipzig and Berlin. The tour will continue until the new Munich Theatre has been completed.

The Prince Regent of Bavaria has offered a prize of 6,000 marks ($1,500) for the best German opera. Eighty operas were read in July and August, and the contest is still progressing.

Emil Sauer, the pianist, has left for Leeds, under engagement to Sir Arthur Sullivan.

Lillie Lehmann-Kalish has accepted an engagement to sing at Bayreuth next season.

Don Giovanni will be given with a star cast in Monico, in 1896.

Wal eck, the leading man of the Dresden Court Theatre, is known in private life as Count Vitzthum. He does not make use of his title on the stage.

The late Eduard von Bauernfield left about $45,000 the interest of which is to be devoted to a prize every year for the writer of best German comedy.

It was fifty years on Oct. 19 since the day when Wagner's Tannhauser was first presented at the Dresden Opera House. Dettmer, was the Landgraf; Tichatschek, the Tannhauser; Mitterwurzer, the Wolfram; Schloss, as Walter; Wachter, the Viteroef; Curti, the Heinrich; Risse, the Reimar, and Fraulein Wagner, Elizabeth, Frau Schroder-Devrient, Nenus and Fraulein Thiele, the young shepherd.

Bernhard Gottlöber, the leader of the orchestra at the famous Palm Garden in Frankfurt, died in that city recently.

The first "organ evening" of the season occurred in Dresden on Oct. 7. The soloists were Herr Anthesam and Frau Büchi-Fahrmann. Herr Blumer was the violinist.

Marcella Sembrich sang in Dresden on Oct. 9, for the first time since 1893. She will go to England at once.

Miss Bones, an American, assisted at the piano at the Francesco D'Andrade Concert in Dresden on Oct. 15.

Fräulein Stern, Henri Petri and Baron von Liliencron gave a concert in Dresden on Oct. 18.

Eberne Pferd, by Auber, has been revised by E. Humperdink (composer of Hansel and Gretel), and is to be produced in Prague, Bohemia.

Der Geigenmacher von Cremona (The Violin Maker of Cremona), an opera by Herr Huhav, was well criticised at its recent production in Leipzig.

Emil Götze is starring at the Berlin Opera House as Lohengrin.

Marie Seebach, the actress, has contributed the money for the building and maintenance of a home for aged and infirm actors and actresses at Weimar. It was officially opened by Fraulein Seebach on Oct. 2.

New plays before they are accepted at some of the German theatres are read by the manager to a mixed company of gentlemen who are engaged in various pursuits in life, and a verdict is then formed.

Sonzogna has moved his operatic enterprise to the Neues Theatre in Berlin and is meeting with success there and the troupe is appearing now to crowded houses. Cavalleria Rusticana and Bazazzo are presented on the same evening. This is also often the case in Dresden.

Franklin Malten has improved in health and will make her reappearance in The Ratcatcher of Hameln at the Dresden Opera House.

Erica Wedekind has been starring in Leipzig in a boy's part—Carlo Broschi—in Des Teufel's Antheil (The Devil's Portion), by Auber.

Die Katacomben (The Catacombs (was produced at the Dresden Risidenz Theatre, Sept. 28.

Untren (Unfaithful), adapted by O. Eisenschitz from a comedy by Robert Braccot, is to be done at the Dresden Court Theatre.

A series of Hans Sachs episodes are in preparation at the Dresden Court Theatre.

The Society of German Authors will publish yearly in one volume ten of the best plays written by their members. These are to be decided upon by a selected jury.

Richard Voss has finished a new play called Der Kinig (The King). It will be given at Meiningen.

Fraulein Luise Ottermann sang at the Dresden Musenhaus on Oct. 26.

Holger Drachmann's Schneefried was very favorably received on its first production at Mannheim.

Frau Amalie Joachim will make a farewell concert tour of Germany this season and retire to private life.

Emperor Franz Joset opened the new theatre in Agrom, a town in Hungary, on Oct. 14. The theatre was decorated with bunting, among which was a Servian flag. This angered the populace and a riot ensued, the military having to be called out.

George Alexander is to present Hamlet at the St. James, London. Evelyn Millard will have the part of Ophelia.

Madame Nordica who is at Lucerne, Switzerland, recently gave a magnificent lunch to Madame Cosima Wagner. Among those present were the Marquise de Charmasse, Mlle. Isola von Bulow, Mlle. Eva Wagner, Mrs. G. A. Walker, Herr Sugfreid Wagner and Director Kniese of Bayreuth.

AMERICAN TOUR, 1895-6

HENRY IRVING
MISS ELLEN TERRY

—AND—

The Lyceum Company.

REPERTOIRE:

MACBETH.
BECKET.
KING ARTHUR.
THE MERCHANT OF VENICE.
MUCH ADO ABOUT NOTHING.
LOUIS XI.
FAUST.
CHARLES I.
THE LYONS MAIL.
NANCE OLDFIELD.
THE BELLS.
THE CORSICAN BROTHERS.
DON QUIXOTE.
JOURNEYS END IN LOVERS MEETING.
A STORY OF WATERLOO.

OCT. 28 TO DEC. 21 ABBEY'S THEATRE, NEW YORK. EIGHT WEEKS.

CURRENT COMMENT.

Boston Times.

The Mirror this week adds to its illustrated features by printing the first of a series of pictures that will show the most striking scenes in new plays produced in New York. This week's illustration, from a flashlight photograph, shows the death of the strange hero of A Social Highwayman, a part taken at the Garrick Theatre by Joseph Holland.

Buffalo Enquirer.

"A strange feature of theatrical printing," says the Dramatic Mirror, which, by the way, is more artistic this year than ever, "is the undue prominence given to the names of managers of several attractions. Of course, the attractions of which this is notable are not leading ones, and it goes without saying that their managers are by no means leading."

The Mirror is right. Managers of this kind are not leading. They are generally misleading. The general public cares no more about who is managing the tour of most companies than they do about the stage carpenter, the master of properties or the stage hands. The theatrical managers, whose names carry with them the guarantee of first-class shows are the ones that deserve to be placed prominently upon the bill-boards, and of such managers there are a few less than a million. A reputable manager, or even a famous one, if you like, often succumbs to the temptation to bolster up a flimsy road production with the use of his name. After a while he learns his lesson and pays for it with costs.

THE ELKS.

Titusville, Pa., Lodge No. 264, who have the finest club rooms in that part of the State, gave a social last Wednesday. It was largely attended.

Louisville Lodge intend to place in the burial plot of the Order in Cave Hill Cemetery of that city a colossal bronze elk. It will be mounted upon a bronze pedestal, and appropriately inscribed.

The Circleville, O., Lodge will produce Pinafore soon.

La Crosse, Wis., Lodge, No. 300, held a social session on Oct. 12. Guests and members numbering about eighty participated. O. F. Anderson, formerly with the Wilbur Opera company, acted as toastmaster. City Attorney Borgh delivered the address of welcome, after which various members were called upon by the chairman for vocal or instrumental music or speeches. After the chairman had imposed fines on those who failed to respond, all adjourned to the banquet hall. Among the visiting brethren were Past Grand Exalted Ruler Hankin and A. C. Bunce, of Brooklyn Lodge, No. 22.

The bazaar, under the auspices of Hartford Lodge, which is now in the height of its success, and drawing crowds, will close on Saturday, when the awards will be made by a committee presided over by Lieutenant-Governor Cady. The sale of season tickets by members of the Lodge reached 20,000. Ex-Ruler McGovern personally sold over 2,000. The results will be most gratifying.

Elizabeth City Lodge, No. 289, will celebrate their first anniversary on Oct. 30, by giving a vaudeville entertainment in the Drake Opera House. Over 800 invitations have been issued, and it will undoubtedly be an affair long to be remembered.

Jersey City Lodge had a social session on Oct. 14, during which Past Exalted Ruler James T. Hogan was presented with a diamond badge, a gift from the members.

The Parkersburg, W. Va., Lodge are enjoying a rapid increase in membership, and contemplate having a home talent minstrel show in the near future.

THE ENTERTAINERS.

Mary E. De Witt and Mrs. Sidney Ely opened the new Century Drawing Rooms, Philadelphia, recently, with dramatic recitals. Their rendition of the Quarrel Scene from The School for Scandal made a pronounced hit.

At Music Hall, Orange, N. J., on Saturday, Frederick Bancroft presented for the first time his spectacular production of magic.

Nasmith Showalter, elocutionist, is about to make a tour during which the larger Western cities will be visited.

Mrs. Mary Harrison removed to 221 W 38th St. She has opened a first-class boarding-house.

MIRROR INTERVIEWS.

From photo. by Falk.

E. M. Holland.

The Holland Brothers come from a family that act. Their great grandfather, Charles Holland was a noted actor in London in the time of David Garrick, and their grandfather was also well known on the London stage as a member of the Drury Lane company during Elliston's managerial regime.

George Holland, their father, was the popular light comedian, whose funeral in 1870 stirred up so much feeling against Dr. Sabine who declined to officiate because the deceased was an actor, and remarked incidentally that there was a little church around the corner where things of that kind were done. Whereupon Joseph Jefferson exclaimed: "God bless the little church around the corner;" and the Church of the Transfiguration has ever since been known to the theatrical profession and the world at large as The Little Church Around the Corner.

The subject of the present interview is E. M. Holland, one of the best character actors on the American stage. His brother, Joseph, who is associated with him in their joint starring venture, will be cross questioned for THE MIRROR Interview series at some future time. This is what was elicited from E. M. in regard to his career:

"I was born in New York in 1848, and made my first appearance on the stage as an infant in arms in one of the farces in which my father was playing at the time. But my appearances as a child actor were only spasmodic, as my father didn't wish my schooling neglected. Accordingly I attended Public School in New York up to my graduation. My first occupation in connection with the the theatre was in 1863 when I became call boy at Mrs. John Wood's Olympic Theatre on Broadway."

"Did you do anything in the line of acting at the Olympic?"

"Oh, yes! I would occasionally go on in a utility role, but I didn't evolve from a call boy into an actor until 1866, when I was engaged to play small parts at Barnum's Museum. The year following I became a member of the Wallack stock company, and continued with that famous organization for thirteen seasons."

"How did you become identified with character work?"

"Oh, I don't know exactly. I always was an observer of human nature and developed a capacity for reproducing the peculiarities of individual types. Lester Wallack knew of my proclivity for character work, and I was frequently cast for old men and character parts in general. My long engagement at Wallack's was a most valuable experience, as I acted a'most continuously in the whole round of modern comedies produced at Wallack's Theatre, now known as the Star, from 1867 to 1880."

"Do you recall anything of an anecdotal nature that occurred during your stay at Wallack's?"

"N—o! That is, nothing relating to myself, but I can tell you of an incident that occurred during a rehearsal of The Rivals."

"That will do! Let's hear it!"

"Why, John Gilbert, who was rehearsing the company, was very particular about the traditional stage business in the revival of the old comedies, and would not permit any innovation, or even allow an actor to depart to any extent from the customary conception and rendering of an old comedy role. On the occasion I refer to he happened to be called away during the love-letter scene. At the end of the scene Sir Lucius in making his exit sings a snatch of a love song, which is repeated by Fag, after Sir Lucius is supposed to be out of hearing. Ed. Arnott, who was rehearsing Sir Lucius for the first time, instead of singing the traditional song, 'Love is the life of a nate Irishman. He loves all that's lovely, loves all that he can,' etc., hummed some tune or other to the soul stirring stanza of 'Rumpty, umpty, iddle, stick him in the middle: Rumpty, umpty, iddle; Dumpty, dumpty day.' Then he made his exit, and C. E. Edwin, as Fag, went through the usual business of imitating Sir Lucius, even to singing the stanza, 'Rumpty, umpty, iddle,' just as Arnott had done it. John Gilbert returned just in time to hear Edwin introduce this sacriligious departure, and, advancing with great dignity to where Mr. Edwin stood, he said with unctuous gusto, while emphasizing his admonitory remarks by poking his cane into the culprit's ribs and abdomen, 'No, sir! You don't rumpty, umpty iddle, nor do you stick him in his *blarsted* middle.' Arnott, who was looking on from the wings, nearly laughed himself sick over the ludicrous predicament in which he had placed his fellow actor."

"Where did you act after leaving Wallack's?"

"From 1880 to 1882 I played the part of the Judge in The Danites with McKee Rankin in England."

"Did The Danites take well in England?"

"Yes, indeed! English audiences are most appreciative if you give them a really meritorious play. The talk about their being prejudiced against American plays is all nonsense. If a piece is so ultra-American that its local allusions could only be understood by an American audience, it is manifestly absurd to take the piece over to England, and expect an English audience to appreciate it. But you take a Western play, like The Danites, the romantic incidents of which can be understood and appreciated in London as well as in New York, and the cry of race prejudice falls to the ground. But bear in mind that you can't palm off American trash on an English audience. They may support trashy pieces of the burlesque order, for instance, that are brought out by their own managers, but they will not run after anything of that sort emanating from this country."

"What order of plays have, in your opinion, the best chance of success both here and abroad?"

"Plays of any description that possess the requisite 'touch of nature that makes the whole world kin.' Human nature does not differ essentially throughout the civilized world, and dramatic art is not limited by questions of nationality. There's a lot of nonsense written about it being the duty of managers to encourage American playwrights. A manager's duty is to provide dramatic entertainment that will draw the public."

"Don't you believe that our managers ought to foster American plays?"

"Not in the sense of producing the play of an American playwright, if they can produce a play by an English author that is the better play of the two. But don't misunderstand me. If anything, the American play should be given the preference if they considered it as entertaining and as well constructed as the English play. I am an American actor, and glory in the success of a play written by a native author, but I should not consider it my duty to encourage American playwrights in the sense of producing a native play that is badly constructed if a play were offered me by an English author that bore the stamp of skilled workmanship."

"Do you think that actors are good judges of plays?"

"To tell you the truth, I don't. Any one who could infallibly predict the success or failure of an untried play could make his fortune. But an actor or manager of long experience can certainly tell an impossible or amateurish play. However, the box-office returns are the only infallible criterion by which to judge the failure or success of a production."

"Where did you act after your return from Europe?"

"I was engaged by the Mallorys to act Pittacus Green in Hazel Kirke in one of the traveling Madison Square Theatre companies. The subsequent season I acted the part of the Tailor when The Private Secretary was brought out at the Madison Square. Subsequently I played the part of the lawyer in Young Mrs. Winthrop and Old Rogers in Esmeralda on the road. When A. M. Palmer leased the Madison Square, I became a member of his stock company. Among the roles for which I was cast were Lot Burden in Saints and Sinners; Captain Redwood, the detective, in Jim the Penman; Pichot in The Martyr; Gardner in Captain Swift; Dr. Chetell in Heart of Hearts; Berkeley Bruce in Aunt Jack; Gregory in A Pair of Spectacles; and Col. Moberly in Alabama. In the Rajah I first played the part of Jekyl, and afterward appeared as Jocelyn. I appeared for a while in Sealed Instructions when Walden Ramsey was ill, and was in both casts of the double bill, Dinner at Eight, a curtain raiser, and Sunlight and Shadow."

"And after the stock company was transferred to Palmer's Theatre?"

"At the Broadway house I acted the title-role in Colonel Carter of Cartersville; Lord August Lorton in Lady Windermere's Fan; Cortland Crandall in New Blood; and Colonel Casenove in The New Woman. In the double bill of Twilight and Two Old Boys, I played the part of a young man in the former play, and James H. Stoddart and I were the Old Boys of the other piece. During the season of 1893-1894 I went on the road with the company, and as you may remember, we played a long engagement in San Francisco. Oh, I forgot to mention that I was in the supporting company during Olga Nethersole's engagment at Palmer's. My last salaried engagement was as the old man in The Foundling when that piece was produced at Hoyt's Theatre."

"Had you and your brother thought of starring together last season?"

"Yes; we were making plans for a joint starring tour, but couldn't find a suitable play for that purpose. At the end of last season Mr. Mansfield made us an offer which we accepted, and you know the result. Our opening play at the Garrick was A Man With A Past. Then Mr. Mansfield was taken ill, and it was arranged for us to produce A Social Highwayman in which he had intended to appear on his own account. I confess that we had no idea the piece would make a great hit, and we consider ourselves extremely fortunate to have found a money-making play in our second production. I attribute the success of A Social Highwayman largely to the cleverness of its construction. It was dramatized, as you know, by Murray A Stone from a novel written by Elizabeth Phipps Train. I also wish to give full credit to my brother Joseph, who attended to the rehearsals and everything else in connection with the production from footlights to gallery."

"Have you anything to say about the value of make up in character parts?"

"Nothing in particular. When an actor comes on with an effective make up he is very likely to receive a round of applause, but if his acting is not in keeping with the character he is endeavoring to personate his make-up won't carry him through the performance. The peculiarities of voice, gesture, gait, and so forth, are fully as important as make-up in reproducing individual traits. When I undertook to personate Colonel Carter, I made a study of the Southern gentleman of the old school, and practised for days and weeks to acquire the typical Southern accent. Let no young actor imagine that a comic make-up alone will make him a comedian, nor that a realistic make-up of any description unaccompanied by the requisite histrionic ability will enable him to succeed in character parts."

"Would you become an actor if you had to choose your profession again?"

"I never had the choosing of my profession. I was born into it, and acting certainly proved congenial to me or I should have turned my attention to some other occupation. I may add that any young man who seeks artistic advancement as a character actor must have art in his heart and be a life-long observer of human nature."

Then Mr. Holland proceeded to transform himself into a typical valet for a matinee performance of A Social Highwayman at the Harlem Opera House. From the crowd that was thronging to the theatre when I went out in front, I should say that the light-fingered gentry are popular in Harlem.

A. E. B.

UNDER THE BLACK FLAG.

Jon Carroll's Players are pirating The Old Homestead in small towns in this State. They appeared at East Randolph on Sept. 26.

John A. Preston, manager of the Howard Stock company, is pirating Forgiven. He played it in Hudson, N. Y., on Oct. 7 and a week previous in Bridgeport, Conn.

The Rainsburg Comedy company recently pirated Caprice, Jane, Friends, and The Phœnix at Denison, Tex. Manager Eppstein, of the Denison Opera House, it is said, leased his theatre to the company for a week, not knowing that they were pirates.

On Oct. 4 a band of barnstormers, styling themselves Rainsbury's Comedy company, pirated Edwin Milton Royle's play of Friends, at Denison, Texas.

MISS ADA REHAN

Under the Management of AUGUSTIN DALY.

NOW ON TOUR.

Week of Oct. 14, Albaugh's New Theatre, Washington.
Week of Oct. 21, Chestnut Street Opera House, Philadelphia.
Week of Oct. 28, Hollis Street Theatre, Boston
Week of Nov. 4, Academy of Music, Montreal.
Week of Nov. 11, Princess Theatre, Toronto.
Week of Nov. 18, Montauk Theatre, Brooklyn.

Week of Nov. 25, return to Daly's Theatre, New York, for the season.

PAUL HERVIEU'S NEW PLAY.

A new play in France by a well-known author is always a great literary event. In the last few seasons the French stage has been sadly wanting in good, interesting plays. Dumas, Pailleron, Lavedan, and Meilhac have had no plays produced for two or three years, though works of theirs are underlined for production at the important theatres. Paul Hervieu's Les Tenailles, therefore, was a welcome and refreshing novelty—the more welcome as the play is of absorbing interest and is admirably constructed, logical and unswerving in purpose.

The subject is rather gruesome and somewhat objectionable. Paul Hervieu in his earnest desire to be realistic forgets, as most young authors do, that on the stage certain phases of life are out of place. Yet the problem Hervieu poses and tries to solve in Les Tenailles is of vital interest. It belongs to that category of mighty questions that the greatest thinkers of the world love to discuss and to write about—the institution of marriage, as it has been established in France by law, custom, and unwritten decrees; its influence upon people who assume its ties and responsibilities when they have no other feeling in their heart for one another than a tepid interest and a certain amicable sentiment.

Paul Hervieu's three principal personages, the husband, Fergan; the wife, Irene, and the lover, Davernier, are powerfuily drawn. Fergan married Irene, because all men occupying a certain position in life, marry, and because once passed a certain age, the horror of solitude, much more poignant in men than in women, makes a permanent companion seem desirable. Besides, he liked Irene. Irene, on the other hand, had had a certain feeling—such as very young girls often have—vague and indefinite for Davernier, who could not marry her, being too poor. When Davernier left France, urged by her sister, she consented to become Fergan's wife. She did not dislike him, but she did not love him.

The union of these two people ought to have been an ideal one. According to the ideas of the majority of people, they ought to have been happy. But happiness is as rare as a flawless emerald, and happiness did not lighten up their commonplace, uninteresting, unedifying existence. Irene becomes dissatisfied and nervous, she has nothing to reproach her husband with except that she does not love him—the greatest crime in a woman's eyes.

Davernier comes back. His nature is straightforward and sincere. He lets Irene see the depth and extent of his love, ready for any sacrifice to insure her happiness. Irene is touched by his devotion and instead of consenting to let him go, she bids him stay. Irene is an upright woman, morally clean to this point. She asks her husband to consent to a divorce. Fergan, whose temper has been sorely tried by his wife's attitude, refuses. He married Irene for reasons which were not base but merely selfish. He has a wife; he will keep her. He entered into a contract with her which he does not propose to annul. He will not let Irene go free towards happiness, joy, freedom. The law is his authority for his seeming cruelty, for it is not sheer cruelty which prompts his actions. Irene entreats, begs, threatens, in vain. She falls into Davernier's arms.

Ten Years elapse. Fergan and Irene are still married, Fergan having no inkling of the truth. Irene's character has been debased; she has consented to compromise; she has stooped to lies. Public scandal has frightened her and she has resigned herself to her fate. Davernier has died in the meantime. Irene confesses everything to her husband when he wishes to send her boy, ten years old, to college, the boy's health being so delicate that college life would mean certain death. Fergan is crushed, his pride, his vanity, are outraged. He wishes a divorce. This time it is Irene who refuses. Once she wished to be free in order to be happy. If she were free now her child would be the sufferer, hence her refusal. They will drag their chain till death, both equally unhappy, both equally guilty.

Paul Hervieu has developed this dangerous subject in such a sober, chaste, inoffensive manner, that the daring of the general drift of the play passes unperceived. There is not a line in the play which is objectionable, or that appeals to the lower instincts. It is a terrible object lesson, drawn with a firm and skilful hand. The danger of ties assumed without a strong feeling to lighten their burdens; the awful consequences that marriages contracted in such circumstances fatally bring about are pointed out by Hervieu in a masterful way.

Another trait worthy of admiration in this earnest effort of a compartively young author is his superb technical skill. The play is most logically constructed, the author never sacrifices the aim in view. For the sake of an effect easily appreciated by the majority of the people he does not cater to the emotions of men, but to their minds, their conscience, their moral sense. It is hoped that Harvieu will write another play, and it is also hoped that he will select a less sombre subject.

THE TROUBLES OF MALONEY'S RAFFLE.

James Fulton, formerly manager of a company playing in Maloney's Raffle, was in Yorkville Court last Wednesday on a summons secured by Maggie Weston. She charged him with having taken $150, the receipts of a performance at Binghamton, N. Y. Fulton admitted taking the money, but said he had stood all the expenses of the company since September.

The magistrate adjourned the hearing until Friday, when he conducted a close inquiry into the financial affairs of the company. He allowed Miss Weston to put in all her evidence. According to the figures, the gross receipts of the tour of two weeks were $594.35, out of which Fulton paid one week's salaries, $245, leaving $349.35. In addition Fulton paid the fares and hotel expenses of the company.

It was finally shown that Fulton had paid out more than the total amount of the receipts of the company during its existence, and the magistrate dismissed the case.

AMONG THE DRAMATISTS.

Hendrik Ibsen, although a Norwegian by birth, has for years resided in Munich. He is a great frequenter of cafés, and writes a great deal at those places. Richard Voss has also made Munich his permanent abiding place. Many of this author's ideas are suggested by Mrs. Voss, who is also a writer of ability. Ludwig Fulda is a born Munichite.

Marco Praga, author of the Jungfrauen, is endeavoring to make a rule that every actor before being accepted for the Court Theatres be obliged to pass examination at a State university.

L'Association Litteraire et Artistique Internationale held a meeting in Dresden on Sept. 25. Jean Grand Carteret discoursed on the drama in French; Giacosa in Italian; Sidney Whitman in English, and Herman Sudermann and Dr. A. Von Hanstein in German.

Ludwig Englander is hard at work on the new opera which Steiner and Hahn will produce at the Casino on Jan. 13. The libretto, which will probably be signed by Edgar Smith, is taken from "The Three Musketeers" of Alexander Dumas the elder. Mr. Englander is enthusiastic over the musical opportunities furnished by the libretto. He received a cable from George Edwardes last week to the effect that that manager had accepted another of his operas and would produce it this season in London.

Al. Neumann has written a play for Nat Goodwin entitled His Best Boy. It will be produced on the road this season.

Harry Paulton's play, In a Locket, is to be produced some time this season by Richard Mansfield, who has the American rights.

Lawrence Evard has written a four-act melodrama, entitled The Mark of Cain, and with Jacob D. Frawley, of Caicago, is writing a five-act play.

Arthur A. Fatjo, of New Orleans, has written a melodrama in three acts, entitled Louisiana. Mr. Fatjo expects to produce the play for the first time in New Orleans this Winter.

John A. Stevens has just finished a sensational comedy-drama in five acts entitled Sword of Justice.

A new play called Peg Woffington, in one act by Fannie Aymar Matthews, has been sold to Julia Marlowe-Taber, who will use it this season. It is said that Miss Matthews has submitted to Mrs. Taber the scenario of a play embodying phases of the lives of Napoleon and Josephine not before touched in literature or the drama.

Sidney Rosenfeld has a new play entitled A House of Cards. He is negotiating to have it produced in New York.

Jefferson DeAngelis will have a comic opera, to be composed by John Philip Sousa, and written by Charles Klein.

R. A. Barnet has joined E. E. Rice's 1492 company on the road, and is directing the rehearsals of Excelsior, Jr.

George D. Baker has prepared the scenerio of a modern society drama for Effie Ellsler, which is said to be bright and full of new situations.

Paul Potter will write a play for James J. Corbett.

Penelope, a play founded on the Homeric legend, by Mrs. Oscar Beringer, has been accepted by Augustin Daly, for Ada Rehan's use.

ENGAGEMENTS.

Dan Daly for the Marie Jansen company.

Lewis Sutherland and Julia Bennett with C. R. Reno's Joshua Simpkins company.

H. Miller Howard and Nellie Esmond, with The Country Circus.

Paul Loveland, with the Louis James company.

Mrs. W. A. Rouse, for The New Woman company.

Elizabeth Leslie, with Marie Jansen. Miss Leslie will be remembered for her clever work in support of Charles Dickson last season.

Lawrence Evard, with Lizzie Evans.

George H. Bell and Blanche Fox, with the Royce and Evans Theatre company.

Nellie Seymour, to play the tough girl in The White Rat.

Forbes Curtis as Cattermole in The Private Secretary.

Arthur Giles, by Sam Edwards to support the latter in Max O'Rell's comedy, A Catspaw. The tour will begin next Saturday.

W. S. Harkins, to play the leading part in The Land of the Living.

Hattie Neville, with the Grand Opera House stock company, Boston.

Myron Calice, for the heavy role in The Land of the Living.

Florence Everett, to support Louis James.

Fritz Schul, as musical director at Hammerstein's Olympia.

True S. James, to play Jaques in As You Like It with Effie Ellsler.

Burton Collver and Lillian Kliffel for William Hoey's The Globe Trotter.

George Elmore, formerly of the Ethel Brandon stock company, as a member of the Burbank Theatre company, Los Angeles, Cal.

Clifford Leigh, with Charles Frohman's The Masqueraders.

Maud Winter for leading business at the Salt Lake Theatre.

Carlotta for Hoss and Hoss.

Jessica Miner with Robert Mantell.

Florence Crowell, by Walter Sanford, as leading lady in The Power of God.

Ivan H. Selmer, last season with Rosenfeld's Liliputian company, to be assistant stage manager for Hansel and Gretel.

TELEGRAPHIC NEWS

CHICAGO.

Amusement Events in the Big Western Town —"Biff" Hall's Survey of the Field.

[*Special to The Mirror.*]

CHICAGO, Oct. 21.

The amusement event of the week here is the appearance as a comic opera star at the Grand Opera House of funny little Frank Daniels. Before an immense and very enthusiastic audience last evening he made his bow in Harry B. Smith and Victor Hesket's Wizard of the Nile, a tuneful work with a bright libretto. Mr. Daniels has been well surrounded by Messrs. Lothelle and Clarke, two Chicago men whose success in management is gratifying to us all here. They have provided gold and beautiful costumes, splendid scenery, an excellent supporting company, numerous pretty girls, and they have a sure winner if the unanimous support of the big Chicgao audiences are to be considered.

Gillette and Too Much Johnson are displaying the "standing room" sign at Hooley's nightly, and they are to remain one week after this, when Little Christopher and Willie Collier will come to us.

Manager Powers has arranged with Manager Palmer for a return of Lackaye and Trilby later in the season.

The regular October dinner of the Forty Club occurs to-morrow night at the Wellington. The club guests will be Frank Daniels, Augustus Cook, Harold Russell, John E. McWade, Charles Ross, William Gillette, Ralph Delmore, Kirke La Shelle, Arthur F. Clarke, Lew Dockstader, George W. Wilson, Jack Morgan, and others.

Pitou's splendid production of Madame Sans Gêne, with Kathryn Kidder and the fine company, enters upon its last week at the Columbia to-night, and Lillian Russell follows next Monday in The Tzigane, with our old friend, Ned Hoff.

Treasurer Quarles said to me in the Columbia foyer the other night: "Everything in Sans Gêne is historically correct and of the early part of the century—even the manager's silk hat.

That popular play, The Old Homestead, with that fine artist, George W. Wilson, in Thompson's old part, had a warm welcome last night at McVicker's, where the pretty story will be told for some time to come. The company is an excellent one.

Mrs. Marlowe-Taber closed a successful engagement at this house Saturday night.

I had an interesting letter the other day from our old friend, Mr. Sans Gêne, better known as Andy Mackay. It is written from Riverside, California, on an envelope that looked like a fruit stand, and addressed to me as "MIRROR correspondent, J. P., and all 'round man." It is so characteristic that I transmit it in full. Here it is:

BUFF DEAR.—I am very glad to see that you remember me, even if coupled with such "Pathfinders" as E. Rice, William Hoey, Paul Jones and Robert Grau, Esq. If you are in any way friendly to either above mentioned advise them to keep away from this country. I will give you an illustration of this state and its people. I started out a short time ago a circus, museum, menagerie, Paris hippodrome, elevated stages and three-ring aggregation. We had without doubt the finest gathering of short-change men, bunco steerers, pickpockets and all the accompaniments that go to make up a first-class circus troupe ever got together in this or any other country. Among the especially proficient and shining lights in their profession were Mr. Charles Riggs, one of the best second story men I ever met—then Eddie McArdle, all around crook and con. man; another, Mr. Jake Shattuck, the finest gold-brick marker in the business, and last but not least, Duncan Harrison, the greatest sure-thing man in America, and as fine a crook as ever twirled a jimmy this side of the 'Rockies.' In order to accommodate these artists I carried three extra wagons to transport their earnings, as they only worked, "when in golden splendor, rivaling the midday sun, the Oriental parade passed through the principal streets.' The very first stand, a place called Anslime, trouble commenced. Mr. Riggs was half way through a window, when some one let the sash down and caught him around the waist and held him fast. While in this condition parties on the inside stripped him of his coat, vest and valuables, while on the outside another gang of ruffians captured his pants, shoes and underclothes. They then tossed him into the street, where he was captured by a minion of the law, taken before the local Hidalgo, who sent him up on a charge easily imagined. Mr. McArdle hardly fared better, as his pocket was picked, watch and cane stolen, while he was operating on a suppo ed countryman. Jake Shattuck was thrown down by a gang whom he was trying to sell a gold brick to, the gold taken out of the corner of the brick; also all he had in his teeth—then they discharged him. Duncan was finally captured at Santa Barbara, when he was taken up before the Mayor (who used to work the shells with Spalding, Bidwell and Rodger's circus) who told him he was a disgrace to a noble profession, and as he possessed so little ability for the line he was in, there was only one thing left open for him and that was to become an advance agent. Town after town, a centerpole, horse or wagon was stolen, or a landlord levied on a horse for some difference in accounts, until at last we were obliged to succumb to the inevitable. As ever, Yours for health, ANDY MACKAY.

Town Topics, a new farce comedy, followed The Sphinx at the Schiller, opening last night to a good house. Wood and Shepard, Will Mack and the Merillees Sisters are the clever people in the cast.

Another new play, Captain Paul, had a large house last night at the Haymarket. A. M. de Lisser heads the cast. Harry Wells joined the company here.

Two actors are here broke, living in a hall bedroom—one of them has no suspenders and uses a strap to hold them up. The one who has no suspenders told his partner yesterday he was going out to have a time and would be gone all night, when the other one locked the door and said he couldn't go because he wanted to shave early in the morning and needed the strap.

The Olympia has its first combination this week, Fields and Hanson's company giving a great show. The clever people give a first-class continuous performance.

Over at the Academy of Music yesterday Rush City had two big houses, and Steve Brodie filled the Alhambra twice with On the Bowery. Stephen addresses the newsboys this week, and entertains them at the theatre.

The Land of the Midnight Sun had a big house at the Lincoln yesterday afternoon, and at night the house was crowded.

Manager Henderson has disbanded his Ali Baba company, and wisely, too, for only a Cresus could handle two big shows in these times. The Sinbad company is making a great hit in the South, and Manager Henderson will devote his attention to that and the Chicago Opera House. The latter, by the way, is doing finely. Frank Cotton left Chicago in a very happy frame of mind, for Whytal's For Fair Virginia made a pronounced hit. The audiences increased in size every night. It is a show which advertises itself, as the people who see it go out and talk about it. And the company is a fine one.

It was followed last night by Donnelly and Girard, who give the usual "hot show" for which they are famed. Ross and Fenton are as clever as usual, and the company is exceptionally clever.

Melba had two immense concerts at the Auditorium last week, and turned 'em away from the big house.

During a twenty-year acquaintance in the profession, I have always been glad to see my friends succeed, but no success during that time has given me as much satisfaction as the one scored by Ned and Joe Holland in A Social Highwayman. Two more conscientious artists never trod the boards, and two more perfect gentlemen never lived. My hat goes off to them, and I say, "Hurrah!" We are to see them here at the Grand, and speed the day!

Colonel Hopkins coins his usual barrel of money weekly at his two houses. On the South Side this week Lew Dockstader, the only originator in minstrelsy, heads the bill with a great sketch of Grover, while the stock company gives Harbor Lights. On the West Side there is the stentorian Bernard Dyllyn, a lot of specialty people, and The Planter's Wife by the stock.

Frank Hall is giving the best show of the kind ever seen in Chicago at the Venetian Water Carnival and Circus, and at his Casino he gives a great continuous show.

Delmonico's at Six is the card this week at Havlin's.

Chicago Lodge, No. 4, Theatrical Mechanics' Association, elected the following officers: President, John Bairstow; Recording-Secretary, E. Hamick; Sergeant-at-Arms, Joe Maddox.

Bob Ingersoll had a great house at the Columbia last night. He lectured on "The Foundation of Faith."

Sam T. Jack had other foundations at his Madison Street Opera House. They are in the City Club company, and will be displayed all the week.

The Masonic Temple Roof-Garden is closed for enlargement, and will be reopened next month with a refined vaudeville show.

Gleason's horse show continues to pack the big Tattersall's.

Trilby is advertised for a week at the People's Institute. I don't know what it is. Regards to A. M. Palmer. Paul Potter please write.

"BIFF" HALL.

BOSTON.

Grand Opera House Closed and Lease Surrendered—Benton's Gossip.

[*Special to The Mirror.*]

BOSTON, Oct. 21.

Henry Irving was expected to speak before "The Parliament of Man" in the Park Street Church vestry this noon, but was unable to attend, thus disappointing the biggest crowd of the entire course. He promises to speak later this week. A reception is to be given to Irving and Terry by the College Club on Wednesday noon.

What had been hinted at and vaguely predicted for a number of weeks finally took place on Saturday, and the Grand Opera House closed its doors and Manager George E. Mansfield surrendered his lease to the proprietor, Nathan B. Goodnow. The house, which has been one of the popular places of amusement of the city, was opened this season under the continuous performance basis and failed to score a success.

J. W. Hamilton was engaged as business manager, but about a week ago he ceased to be an employee of the house, and on Saturday he had a constable placed in the box-office to attach the receipts to recover back salary. Those who called for tickets were told that none would be sold till evening, and all parties interested waited patiently. When a boy came up with the coppers for an admission ticket constable and seller reached for the money. One got nine cents and the other got one, while the boy got left. Then it was decided to close the house.

The electric light company had refused to turn on lights earlier in the evening. The stock company, Mr. Mansfield says, were paid up to last week, but all were in readiness to go on with the performance of Alone in London while The Black Flag was announced for this week. Mr. Mansfield says that there was a clause in Mr. Hamilton's contract in case of a failure of the continuous performance idea, and Mr. Hamilton claims that there is $300 in back salary due him which he is unable to collect.

Mr. Goodnow has not yet decided what to do with the property, but he may organize a stock company of his own and run it in that way. Another rumor is that Mighty Millions, the anti-Ingersoll drama, may finally have its production at this house.

Coyne Fletcher's capital play, The Bachelor's Baby, scored a hit at the Park to-night, when it was given there by Mr. and Mrs. Sydney Drew and a specially good company. One of the strong attractions was the presence of McKee Rankin, who has not played upon the Boston stage for five years. Julie Ring is a Boston girl, who is always sure of a cordial welcome here, and Junius Brutus and Sydney Booth are well remembered for their work in the Museum stock company.

Sowing the Wind came back to the Hollis Street to-night for a single week's engagement, and a tremendous house greeted the original Boston company to-night. Of the performance nothing new can be said, as all the superlatives were used up a year ago. J. H. Gilmour and Mary Hampton were in their old parts. Ada Rehan comes next week.

Humanity is advertised as the "great English success" at the Columbia this week, but it might well be called the "great Boston success" after its hit here last year. Joseph Grismer and Phoebe Davies still head the cast, and a phenomenal engagement is anticipated.

Henry Irving's last week at the Tremont is to be marked by frequent changes of bill. Much Ado About Nothing and Journey's End in Lovers' Meeting are the two pieces that are to be given for the first time here this week.

The Chimes of Normandy is revived at the Castle Square this week with a cast considerably different from that which presented it there last Summer. The house is especially prosperous since the reduction in prices, and The Mikado jammed the theatre at every performance.

In Sight of St. Paul's has started on its last week but one at the Bowdoin Square, as it is to be put on at the American, New York, 4. It will be followed here by the first production on any stage of Northern Lights, an American play by Harkins and Barbour.

Burmah has passed its fiftieth performance at the Boston, and no limit to its run is yet in sight. There are several excursions from neighboring cities announced for this week.

The Fatal Card keeps on its phenomenal run at the Museum, and the fiftieth performance will be given 30, when souvenirs will be in order. It begins to look as if the piece might run out the whole season here.

Other attractions in Boston to-night are: Keith's, continuous variety; Palace, French Folly company; Lyceum, Fay Foster company; Howard Athenæum, variety; Grand Museum, Maud Miller in Hunted Down.

Mrs. Almyr Wilder Cooper (Isabelle Evesson) is delightfully located in apartments on Massachusetts Avenue.

During one of the performances of The Corsican Brothers at the Tremont last week, Ellen Terry went on in the opera ball scene fancying that a domino and mask made her unrecognized, but that proved to be not the case.

It was unfortunate that Bob Hilliard's run of Lost—24 Hours, might not have been continued at the Park, but Sydney Drew could not be bought off, and Hilliard's success had to move on. Madeleine Bouton's success was almost as marked as that of the star.

John W. Rose passed through Boston on Saturday with The Cotton King company. He has made a special hit wherever the company has played this season.

Lisle Leigh, leading lady of the unfortunate stock company at the Grand Opera House, was presented with a gold locket set with diamonds one evening last week.

During his American tour Henry Irving may produce A Christmas Story, a piece done from the French by his son Lawrence.

It is probable that short runs will mark the future Bowdoin Square production. Saved from the Sea is one of the new pieces.

Max Figman had a narrow escape with an unmanageable horse in the Back Bay Fens one day last week.

"Much Ado About 0" is the economical manner in which a ticket speculator advertises Shakespeare's comedy.

The man who wrote A Jay Sport gravely sent to the Boston papers paragraphs about the production of his piece at Exeter, N. H., and telling what a hit it made. The manager there says that the performance was not given at his house, and the people of the town are wondering where the enthusiastic success described took place. If the farce-comedy is half as funny as the author's first, last and only appearance as Armand, in Camille, they have missed a rare treat.

The conclusion of the engagement of the Empire Theatre Stock company at the Hollis Street was marked by the first performance here of Mars'r Van, the work of Mrs. Eyelyn Greenleaf Sutherland and Mrs. Sheridan Frye. The one-act play proved a delightful treat, and would have some more performances here with profit. Many of the friends of the authors were present, and the occasion rivalled the opening of the symphony concerts as a society affair. By the way, I hear a rumor that the two successful authors are collaborating with David Christie Murray on a Scotch play.

Marie Burroughs will not play for some time as she is to make a Winter trip to Bermuda with her cousin. She has declined a number of offers. Her next season's repertoire will have Clinton Stewart's new play as the chief attraction and a play by Richard Lee Dene once in London. Stewart came to Boston to-day to read the conclusion of his new play to her.

Rosa France, Rachel Noah's talented daughter, has recovered from her serious illness, but she will be unable to engage in such an arduous occupation as that which she had in the last engagement on the stage.

Eily Coghlan, a sister of Rose Coghlan, is on the bill at Keith's this week.

Lotta Crabtree, the actress, has just sold a valuable building lot at Revere.

Walter Damrosch was in the city last week getting historical information for the production of The Scarlet Letter at the Boston next February.

JAY BENTON.

CINCINNATI.

Controversy Over a Theatre—Mrs. Fiske's Great Success—Bills at the Theatres.

[*Special to The Mirror.*]

CINCINNATI, Oct. 21.

Last night at the Walnut Cleveland's Minstrels played to a good house. In addition to the burnt cork artists the combination includes a colored troupe, a band of Bedouin Arabs and a party of Japanese performers, comprising in all nearly eighty persons. To night and for the rest of the week the Digby Bell Comic Opera company give Nancy Lee, the new nautical opera, which affords Digby Bell full scope for his characteristic acting. His song "What Can a Poor Man Do?" was well received. William H. Crane is underlined.

Hoyt's A Milk White Flag filled the Grand last night, as they will continue to do throughout the week. The play is given with the New York cast, scenery and appurtenances. The Tavary Grand Opera company follows.

Melba is appearing in concert at the Pike to-night before a tremendous house at advanced prices. She is assisted by Scalchi, Bauermeister, D'Aubigne, and Campanari. In addition to the concert programme the third act of Faust was given in costume and with scenic effects.

At the New Robinson's is The American Girl, a strong comedy-drama written by H. Grattan Donnelly. It is staged in an adequate way and given by a competent cast, and will undoubtedly draw large audiences.

At Freeman's The Three Guardsmen is being given by the stock company so as to show the company to the best possible advantage. The vaudeville are the Quaker City Quartette, Dare Brothers, DeBessell, the Parisian clay modeler; Andy and Flora McKee, and Shafler and Clark.

Highlanders, bagpipes, Scotch reels, sword dances, etc., at Heuck's this week indicate instantly the nationality of the play. It is Bonnie Scotland, by Sidney R. Ellis, and served to attract large audiences to the theatre yesterday.

John H. Havlin, the popular manager of the Walnut, and his wife celebrated the twentieth anniversary of their marriage on Oct. 12. They received the congratulations of their many friends in their beautiful home.

Manager Salisbury of Freeman's, has extended invitations to the local trades unions to be his guests at his theatre. Different unions will be invited each week until the courtesies of the management have been extended to all.

Manager Avery and Will S. Heck have bought from Kohl und Middleton the Dime Museum on Vine Street, opposite the Grand Opera House, and henceforth it will be known as Heck and Avery's Dime Museum. It will be remodeled by the new managers who will continue to make it a place for families to visit. They announce a baby show for this week.

A good deal of theatrical interest was transferred from the stage to the courts last week. Scott and Cummings, of the New Robinson's, were the particular sufferers. The Robinson estate brought suit to enjoin them from removing from the theatre any of the scenery, chattels or property which had been sold to Cummings, and later sued the same managers for $275 on account, claimed to be due the estate for interior decorations in the theatre. Saturday afternoon Scott and Cummings filed suit against John F. and Charles Robinson and John Davis, alleging that the latter are conspiring to ruin them in their business and to force them to give up the lease. Damages are claimed in the sum of $50,000.

Heuck and Fennessy were in Indianapolis last week inspecting their theatre property there. They report that it is doing finely.

The Auditorium in the Odd Fellows' Temple is to be used by the Auditorium Star Course. This will consist of lectures by Kennan, Wendling, Eugene Field and others. The course is under the management of Albert T. Beck.

It is a pleasure to speak of the treat which has been afforded us the past week in the appearance at the Walnut of Minnie Maddern Fiske and her company in The Queen of Liars and A Doll's House. Mrs. Fiske's acting was a revelation, and it is hard to speak in moderation of it. It was so perfect in its simplicity and naturalness as not to seem to be acting. Her manner was so full of grace and charm that she claimed the attention of every one from her first entrance on the stage, and that attention was never lost. She is truly a great actress. Her engagement at the Walnut also marked an epoch in Cincinnati as being the occasion for the first production here of a play of Ibsen. Her support has been trained in Mrs. Fiske's school to do earnest, honest work. If one excells another it is because the part offers exceptional advantages. Their names should be remembered; they are as follows: James Neill, Albert Grau, Harry Devere, Ida Waterman, Helen Macbeth, and Mary Maddern.

WILLIAM SAMPSON.

PHILADELPHIA.

Quaker City Theatres Generally Prospering—Current Bills—Professional Doings.

[*Special to The Mirror.*]

PHILADELPHIA, Oct. 21.

There seems to be a wrong impression among New York managers, stars and combinations in regard to business in the Quaker City, the report being that matters theatrical are poorly, when exactly the reverse is the fact. The season is only two months' old, and with very few exceptions all the theatres are doing good business, and the majority are making big money. On Saturday evening Rob Roy, the Lyceum Theatre company, the Bijou Theatre, Hyde's Comedians, and Black America played to standing room only, while Amy Lee, Joseph Murphy, Lewis Morrison, The Land of the Living, and Forepaugh's Theatre all had good patronage. Philadelphia this season is one of the best cities in the country for attractions that are meritorious or worthy of patronage.

Rob Roy and the Whitney Opera company opened at the Chestnut Street Theatre to immense patronage and popular enthusiasm, and remain until Nov. 16.

Ada Rehan, supported by the favorites of Daly's company in repertoire, is the fashionable attraction for the week at the Chestnut Street Opera House. The comic opera, The Sphinx, with Marie Willard, Edwin Stevens and local favorites follow on Oct. 28 for two weeks.

Black America was a great success in this city, and this week and likely the second week will astonish the citizens of Washington. The attraction will return to this city on Nov. 4 at the Grand Opera House.

Peter F. Dailey, with his latest success, The Night Clerk, and a company headed by Jennie Yeamans, Gertrude Fort, and Frank Tannehill, opened to-night at the Walnut Street Theatre to a crowded house. It is an amusing entertainment, full of life, lively music, pretty faces, and is received with great favor and applause. Robert Hilliard will come on Oct. 28; Roland Reed in The Politician on Nov. 4.

8 Bells, one of the most pleasing and artistic entertainments on the road, is this week at the Park Theatre, this being its second engagement this season. For the next two weeks Princess Bonnie will hold sway here, and will be followed by Joe Hart on Nov. 11, and May Irwin in The Widow Jones on Nov. 18.

Charles Boyd was sentenced last week to eighteen months in the Eastern Penitentiary for larceny of a pocketbook.

Edward J. Swartz, editor of the *Evening Telegraph*, has returned from his honeymoon. He is now at work on a new play for Amy Lee.

Digby Bell's opera, Nancy Lee, is not up to expectations and a great disappointment to himself and his many friends. Edgar Smith is now at work remodeling and rewriting the opera, and it is hoped that by the time it reaches Washington on Nov. 4, with new dialogue, music, and novelty features, it may prove acceptable.

Joseph Murphy denies the rumor that he will retire from the stage at the close of this season.

The Rivals, headed by Joseph Jefferson, Mrs. John Drew and a star cast, will come to the Academy in May under Nixon and Zimmerman's management.

The Amazons, impersonated by Lotta Lynne, Margaret Dale and Ethel Mellison, aided by the stock company of George Holland's Girard Avenue Theatre, with new scenery, is to night a creditable feature here, Mr. Frohman giving the gymnasium scene and aiding in making it a fine production. Sweet Lavender will follow next week.

Oliver Byron, supported by Kate Byron, R. Fulton Russell, and a first-class company in The Ups and Downs of Life, opened to-night at the People's Theatre to a large house, and was received with great favor. The White Squadron was originally booked for week of 28, which is now canceled, and the young and rising star, Joseph Callahan in Faust, will fill the date. E. P. Simpson, the business manager of this house, is doing excellent press work this season, and the People's Theatre is a good paying institution.

Creston Clarke has been booked for a return date at the Chestnut Strest Theatre, the receipts on the closing night in this city were over $1,000.

Mulligan's Mishaps, with James Taggart and Mack, proprietors, and the pugilists, Joe Butler and Billy Curran, as features, is the programme for the week at the Kensington Theatre.

The Engineer is at the Standard Theatre for the week, and to judge from its reception this evening will prove a paying card. May Smith Robbins in Little Trixy will follow on Oct. 28.

Amy Lee's engagement here last week was a great success and she has signed with Manager Worrell, of the Park Theatre, to play only at his theatre for the next three years, returning here the week of Jan. 13 with a new play.

Paderewski and New York Symphony Orchestra will come to the Academy of Music on Nov. 6.

Carncross' Opera House, with A Trip Through the South, the Morellos, Rival Trilby's and the operetta of Mons. Chenfleuri is well portrayed.

Gilmore's Auditorium with Tony Pastor and his own company, is playing to S. R. O., which will continue for the week. On Oct. 23 Flynn and Sheridan's City Sports will appear. John J. Holmes is in charge of the business management of the Auditorium during William J. Gilmore's absence, and deserves special mention for his careful attention to all the various details. Manager Gilmore is still at Atlantic City and rapidly convalescing.

Charles H. Yale, of The Devil's Auction and The Twelve Temptations, is still in this city under a doctor's care, suffering from gravel. He is gradually improving.

Bill Nye, assisted by Bert Poole, the cartoonist, will be at the Academy of Music on Oct. 30. "Farming Exposed" is the subject.

Madame Melba and her Operatic Concert company in acts from Faust, with Scalchi, Bauer-

NEW YORK CITY, Oct. 19, 1895.—This is to certify that Eugene Robinson's Great Scenic Production of Walter Fessler's Great Sensational American Comedy Drama,

A RIDE FOR LIFE

Has just closed a remarkable week's engagement at Miner's People's Theatre, New York city, and to more than double the receipts it played to last year. I have booked it for a return date. The piece has been reconstructed. The improvement is so great you would hardly recognize that it was the same play.

THE COMPANY IS A1, HEADED BY ATKINS LAWRENCE (Leeds) AND CARRIE EZIER (Soubrette).

Who are great. The play has made an emphatic hit.

THE FULL SIZE LOCOMOTIVE DRIVEN BY REAL STEAM

Across the stage at full speed is perfect, and is the best mechanical effect I ever saw.—(Signed) A. H. SHELDON, Business Manager Miner's People's Theatre.

NOW BOOKING SEASON 1896 AND '97. SOME OPEN TIME AFTER XMAS THIS SEASON FOR WEEK STANDS ONLY.

EUGENE ROBINSON, Manager, 14 West 27th Street, New York City.

meister, D'Aubigne, Campanari and Landon Ronald will come to the Academy of Music for one night, Oct 26.

Rice and Barton's Vaudeville company are booked at the Lyceum Theatre for the week of Oct. 28.

May Irwin in The Widow Jones, on account of her great success at the Bijou, New York, tried to cancel dates in prominent cities, but without success. She will now go on the road, appearing at the Park Theatre on Nov. 18.

S. FERNBERGER.

PITTSBURG.

A Happy Little Home, Marie Wainwright in Repertoire, and Other Attractions.

[*Special to The Mirror.*]

PITTSBURG, Oct. 26.

A Happy Little Home, with George W. Monroe as the stellar attraction, opened at the Bijou to-night to standing room. Next week, The Twelve Temptations.

At the new Grand Opera House Marie Wainwright began an engagement to very large business, opening in Daughters of Eve. The Love Chase and His Puritan Wife are underlined. Peter F. Dailey will follow in The Night Clerk.

A large and highly pleased audience greeted Camille D'Arville at the Duquesne to-night, when A Daughter of the Revolution was produced. Madeleine; or, The Magic Kiss, is underlined for the latter half of the engagement. The Twentieth Century Girl follows.

At the Academy of Music the Washburne Sisters' company opened to a large house, and gave one of the best vaudeville performances seen here this season.

Muldoon's Picnic is the attraction at the World's Museum-Theatre, Allegheny City.

Herrmann's engagement at the new Grand Opera House last week came close to the $10,000 line.

General Manager H. M. Bennett, of the Bijou Circuit, spent last week here.

Nelson Roberts, of the Duquesne management, has returned from the East.

E. J. DONNELLY.

ST. LOUIS.

The Stranded Oriental Opera Company's Misfortunes—Colonel Pope Sues for Salary.

[*Special to The Mirror.*]

ST. LOUIS, Oct. 21.

Little Christopher began an engagement at the Olympic Theatre last night with a large audience in attendance. The production is elaborate. The cast included Willie Collier, Alexander Clark, Harry MacDonough, Fanny Johnson, Louise Allen, Nettie Lyford, and Mabel Clark.

Two large audiences greeted A Romance of Coon Hollow at the Hagan yesterday, and the attendance is good to-night.

William Barry commenced an engagement at the Grand Opera House last night in The Rising Generation. The company includes Lydia Barry, Eva Vincent, James Manning and others well known.

Two audiences that packed Havlin's Theatre saw the big scenic production of Shaft No. 2 yesterday, and to-night's audience is large. The company is one of the best that has been seen in a play of this kind, and includes Frank Losee and Marion Elmore.

Sam. T. Jack's Extravaganza company drew two large audiences to the Standard Theatre yesterday to witness the burlesque, The Bull Fighters, and the attendance is large to-night.

John W. McKinney, an old St. Louisian, was in the city several days last week looking after the DeWolf Hopper interests.

Some of the best work done in The New Boy at the Hagan last week was that of Annetta Spencer, who is a St. Louis girl. She was one of the late Manager John W. Norton's favorite pupils.

The Oriental Theatre that closed after one week's season last Sunday night, is still dark and most of the company are unable to get out of town. There is talk of other parties taking hold of the theatre, and Charles Whitney, who started the original project, says he will be ready to give a first-class performance before long. Light opera will be produced and most of the original company will be engaged.

Jessie Foster, a well known St. Louisian, sang at the St. Louis Exposition last week.

Bessie Fairbairn, of the late Oriental company, left last Friday for New York to join the Princess Bonnie company.

Superba was given last week at the Olympic Theatre under difficult circumstances. When the company reached here Sunday its regular stage hands struck after depositing the scenery on the sidewalk, being forced into the action, as they claimed, by the local organization of the American Federation of Labor. The Knights of Labor, however, came to the rescue, and furnished men to stage and move the scenery. They did almost as well as the trained hands, with the assistance of some of the members of the company at critical moments. Mr. Hanlon discharged his stage hands, but an agreement was reached later in the week, and they were all taken back.

Colonel Charles R. Pope, who was manager of the Oriental Opera company, has sued for $500 salary. His original claim was $600, $300 a month for two months from Aug. 15 to Oct. 15, as manager, but $100 was knocked off to bring the case within the limit of the Justice's Court.

Sadie Hasson had her trunks attached last week by Robert Gemp, one of her actors, for $140 back salary. Miss Hasson denies that she owes the actor. She says: "My people were all paid. I disbanded because my manager had not booked me to December as he said he had. There were no dates for the week after closing here or last week. This week he had booked one-night stands, and next week they were to play Chicago, after which there was nothing in sight."

There is a scheme on foot to get up a benefit for the members of the stranded Oriental Opera company. The Olympic Theatre has been spoken for, and the benefit will probably take place next Thursday.

On Sunday announcement was made of the engagement of Miss Walsinger, prima donna of the De Wolf Hopper company, and Howard Tate, treasurer of the same company.

W. C. HOWLAND.

CLEVELAND.

Mrs. Potter and Mr. Bellew—Lillian Russell, Joseph Murphy, and Melodrama.

[*Special to The Mirror.*]

CLEVELAND, Oct. 21.

The Euclid Avenue Opera House has two notable attractions this week, and the opening to-night is auspicious. Mrs. Potter and Kyrle Bellew appear in The Queen's Necklace, which was received with favor. To-morrow evening and for the Wednesday matinee the same play will be given, and on Wednesday evening, Charlotte Corday closes the engagement. Lillian Russell and her fine company will be seen the last half of the week in The Tzigane and La Perichole. Next week, Shore Acres.

Joseph Murphy began a short engagement of four performances at the Lyceum Theatre to-night before a good house in Shaun Rhue. His singing of "A Handful of Earth" was highly appreciated. Thursday evening Fanny Rice will be seen in Nancy, and remain the balance of the week, and will be followed by Bonnie Scotland.

The Cleveland Theatre was crowded to-night, when The White Rat was presented. It will hold the boards the entire week. A Bowery Girl next.

This afternoon and evening packed houses favored the Star Theatre, where the City Sports company is the attraction. Next week, The Big Sensation Burlesque company.

The members of Clan Grant, No. 17, an organization of Scotchmen, will attend the performance of Bonnie Scotland at the Lyceum Theatre on Tuesday evening, Oct 29. That evening will be known as Scotch Night.

On Wednesday evening the Melba Operatic Concert company will be heard at Music Hall. The advance sale is large.

Henry A. Clapp will lecture on Hamlet at Association Hall Thursday evening.

WILLIAM CRASTON.

WASHINGTON.

Stuart Robson, The 20th Century Girl, A Black Sheep and Other Offerings.

[*Special to The Mirror.*]

WASHINGTON, Oct. 21.

Stuart Robson was welcomed by a first-class audience to-night at Albaugh's Lafayette Square Opera House. He presented his new play, Government Acceptance, which was well liked. The scenes of the story are laid in this city and the surroundings are familiar. The comedian was at his best. The support is excellent. Saturday night Mr. Robson appears as Bob Acres in The Rivals. Creston Clarke in a classical repertoire follows.

The Twentieth Century Girl is a success from the start, and the fine audience that witnessed its commencement at Allen's Grand Opera House vote it highly entertaining. A large company, headed by Mollie Fuller, Gus Williams, John T. Kelly, Catherine Linyard, William Cameron, Thomas Lewis, Harriet Williams, the Three Hawthorne Sisters, Ida Wilhelmy, Emma Levy, and others gave satisfaction. The coming week will be a broken one, the Melba Operatic Concert occupying the house next Tuesday.

There is a crowded house on hand at the New National Theatre to witness Hoyt's roaring farce-comedy, A Black Sheep, and to compliment rollicking Otis Harlan, the star. Mr. Hoyt has made many improvements, adding new lines, situations, business, and specialties, and the performance is a continuous laugh. The Masquerades next.

William Haworth's drama On the Mississippi has an excellent opening at the Academy of Music. In Old Kentucky closed an unusually big week, the Saturday matinee being the largest in the history of the house.

Sins of a Night, a melodrama by Frank Hawley, is the bill at Easton's Bijou Theatre this week, commencing to a good house. The performance is praiseworthy.

Sam T. Jack's Creole combination is the attraction at Kernan's Lyceum Theatre, opening their engagement to good business.

Black America is at Convention Hall for a week and the big auditorium is severely taxed to accommodate the crowd. The local management is in the hands of David Towers, long Neil Burgess' right-hand man.

Al. Young, assistant manager of Albaugh's Lyceum Theatre, Baltimore, Md., is here for a time filling a like position at Albaugh's Lafayette Square Opera House.

Charles A. Shaw, who was for many years treasurer of the National Theatre and last year was the popular business manager of Allen's Grand Opera House, is in charge of On the Mississippi.

Walter Jones has been presented by the Monarch Company with a new silver and gold mounted bicycle.

Bill Nye and Bert Poole's joint appearance in "Farming Exposed" at Metzerott's Music Hall, Saturday night, indicates by the large advance sale a crowded auditorium.

JOHN T. WARDE.

OUT-OF-TOWN OPENINGS.

[*Special to The Mirror.*]

DENVER, Col., Oct. 21.—Harry Corson Clarke, supported by his Lyceum stock company, produced for the first time on any stage Walter S. Craven's three-act farcical comedy, A Matrimonial Maze, on Sunday evening at the Lyceum Theatre, and to say that the comedy and all concerned in the production scored a success is putting it mildly. Mr. Craven has furnished a bright comedy, both in dialogue and situations. Local critics pronounce it an emphatic success. In the role of Jabel Muggeridge, M. A., of Oxford College, a tutor, Harry Corson Clarke gave an artistic and genuinely funny character origination in a thoroughly original manner, while several members of the company made individual hits.

W. P. PEABODY.

CINCINNATI, O., Oct. 21.—Bonnie Scotland opened at Heuck's to the capacity, making the greatest hit of the season.

MANAGER BAKER.

CHICAGO, Ill., Oct. 20.—On the Bowery opened to-day at the Alhambra Theatre to over $1,800. Rush City opened at the Academy of Music to-day to over $1,300.

WILL H. BARRY.

CINCINNATI, O., Oct. 20.—The American Girl opened at the new Robinson's to-night to a jammed house. Standing room was at a premium at 8 o'clock. Enthusiastic curtain calls after every act and at the end of the third act three calls for the entire company. The greatest hit here this season.

SCOTT AND CUMMINGS.

MILWAUKEE, Wis., Oct. 20.—Katie Emmett played to $1,250.20 for the day at the Bijou.

J. C. SURDIN.

ST. LOUIS, Mo., Oct. 21.—Shaft No. 2, at Havlan's turned 2,000 away, unable to get standing room; $1,700 on the day. Broke all previous records.

WILLIAM GAREN.

THE AUTHORSHIP OF CHRISTOPHER, JR.

The following letter was received on Saturday:

To the Editor of The Dramatic Mirror:

SIR.—Some years ago Mr. Daniel Frohman handed me a play in four acts named Christopher, Jr., with the information that it was written by Mrs. Ryley, and that he would like me to rewrite and reconstruct it. I did so, reducing it to three acts elaborating the machinery that secured the detection of the rascal Simpson, and inventing a new last act.

Subsequently the play passed into the hands of Mr. Charles Frohman. When it was first produced, outside of New York, perceiving that it was announced as a four-act play, I inferred that it was Mrs. Ryley's original version. When I saw it, however, as I did on the evening of Oct. 8, I observed that the fourth act (the complications and workmanship of which have been generally pronounced the play's salvation) was mine, in all essentials, and I have been vainly occupied since that date in endeavoring to secure the recognition to which I am justly entitled. Mr. Daniel Frohman kindly did what he could.

Having failed in this, I am compelled to request you to do me the favor to publish these facts. At the same time I hasten to felicitate Mrs. Ryley upon the amusing idea on which the play is based, and upon other diverting elements which that talented lady has, with admirable comic instinct, employed. But if the last act, which I take to be the logical deduction from the starting point, has any saving grace, it is due to my invention, and if it has not, I am more than willing to shoulder the responsibility of not having bestowed the necessary rectification.

Respectfully, A. E. LANCASTER.

A MIRROR man called on Daniel Frohman at the Lyceum Theatre yesterday and stated the facts contained in Mr. Lancaster's letter to him. After a few moments thought Mr. Frohman said:

"I wish to say that Mrs. Madeline Lucette Ryley is entitled to all the credit of the success of Christopher, Jr. The story, plot, characters and language are quite entirely hers. The play is now the property of my brother Charles, to whom I transferred it last year."

Charles Frohman when seen on the subject said:

"All I know of the matter is that I believe my brother Daniel employed Mr. Lancaster, whom I don't even know by sight, to do some work on the play. The piece as it left his hands was produced in Wilkesbarre and was a dire failure. Then I sent for Mrs. Ryley and asked her to revise the play again, to build up the sentimental interest and improve it a hundred ways. Mrs. Ryley acted upon my suggestions and the piece, as you know, is a sucess.

"If Mr. Lancaster thought he had any claim to a share in the authorship why did he not come forward a year ago and assert his claim when the play was done in Brooklyn? My experience with American plays has been that no matter who is the author, if they are successful someone crops up claiming collaboration in the authorship. I, for my own part, knowing the history of this particular play so thoroughly, am convinced that Mrs. Ryley is the sole author, and alone entitled to the credit of its workmanship."

Mrs. Ryley was seen between the acts of Leonardo at the Garrick last night by a MIRROR representative. Mrs. Ryley was very indignant when the question of the authorship of Christopher, Jr., was broached. Her version of the matter ran about as follows:

"My play was accepted by Daniel Frohman three or four years ago, for E. H. Sothern. It was not produced within the time specified in the contract, and it came back to me. It was read by several other managers, but not accepted. About eighteen months ago, Daniel Frohman sent for the play, and told me his brother Charles could probably use it.

"I went to Europe, and almost as soon as I landed I received a cablegram from my brother, saying that my play had been produced at Wilkesbarre, Pa.

"I went to London immediately, and met Daniel and Charles Frohman. Both told me that the play was a failure and needed revision. I sat down and made an entirely new version in one week, making radical changes, and gave it to Mr. Frohman, who sent it to San Francisco, where Mr. Drew was playing. That version was produced in San Francisco in July, 1894.

"The first production of the piece in the vicinity of New York occurred in September, 1894, at the Columbia Theatre, Brooklyn.

"I noticed a few little changes then, and imagined they had been made by the stage manager. I spoke to Mr. Frohman about it, and he made light of it; adding, however, that when the play was next done I should have the privilege of staging it myself.

"This I did in Boston last March, and also when it was produced in New York. The play as it stands now is mine, with the exception of one or two insignificant little points which really amount to nothing.

"Now in regard to Mr. Lancaster. I never even heard of him until last week. I did not know until then that anyone had added a line to my play or that it had undergone any change whatsoever. If any changes were made, they were made before the Wilkesbarre production, which was a failure.

"Lastly, it is very odd that Mr. Lancaster should wait until this late day to make his claim. The play has been in Mr. Drew's repertoire for over a year, and he should have spoken long ago. It was not until the 'house-full' sign was displayed on Broadway that he thought of making his preposterous claim.

"It is really too bad, after my labor of years in bringing my work before the public, to have an outsider step up and claim a share of the credit to which he has no earthly right."

Mrs. Ryley excused herself here, saying that she might have more to say later on.

MATTERS OF FACT.

The Central Theatre, formerly Central Hall, of Bethlehem, Pa., is now under the management of H. A. Groman. The house is centrally located and draws from a population of 30,000. Good open time in November and December can be had.

Joe Kelly has scored a hit as the "Con Man" in Ward and Vokes' Run on the Bank. His work is praised every where.

Manager W. R. Williamson has desirable November time open at Taylor's Opera House, Trenton, N. J.

Selma Herman, whose work as Ilda in Darkest Russia the past two seasons gained her many friends and the highest critical praise, has duplicated her former success in the leading role in Sidney Ellis' Bonnie Scotland. She has captured press and public.

Christmas and other dates are open at the Johnstown Opera House, Johnstown, Pa.

The booking department of the American Theatrical Exchange has been besieged for the past week by managers of companies desiring to arrange routes from the excellent open time offered. The Exchange has now on its books ten new theatres to be opened before Dec. 1, and holiday dates in many principal cities. With these advantages, it is not to be wondered at that the American Theatrical Exchange is the Mecca of the traveling manager and the theatre proprietor.

Sumner Clarke, who has been with Hoyt's attractions for the last four years, will retire from the cast of A Black Sheep on Oct. 26. After that date he will be at liberty for characters and light comedy.

The management of Harper's Theatre, Rock Island, Ill., has a number of Sunday dates open to first class attractions.

Nick Roberts invites offers for advance work or as business manager. He was with John Stetson's Monte Cristo company for three years, and with Tony Pastor's road company for seven seasons.

Harry Fales, who withdrew from the cast of The Capitol, has signed with William Morris for The Lost Paradise, and is meeting with success.

The new theatre at [illegible]rollton, O., managed by E. C. Sterling, has a Thanksgiving and New Year's Day open. The town is good for one, two or three nights.

Wagner Doak has closed his engagement as business manager with the Egbert Fowler and Marie Russell company, and returned to New York.

"E.," call the other, wants principal for comic opera produ[illegible]

Good board a[illegible] can be secured by professionals at Lantem[illegible] and 8 West Thirty-third Street. The prices are moderate and the cuisine of the best.

Charles Fish, manager of the Mahoning Street Opera House, Punxatawney, Pa., has leased the Opera House at Dubois. The houses will be booked jointly.

Nellie Ganthony having temporarily abandoned her starring tour, will accept engagements to Dec. 17. She may be addressed at 30 West Twenty sixth Street.

Marie George, a comedy danseuse, is filling a week's engagement at Shea's Music Hall, Buffalo, N. Y. She is at liberty for the weeks of Nov. 4 and 11.

George A. Fox, pianist, is at liberty as musical director, and may be addressed at Plymouth, N. H.

The new Opera House at Sioux Falls, Ia., which is thoroughly modern in appointments, is managed by H. J. Tremain, who is now booking.

C. Constantine, the well-known dancing instructor, who has turned out many clever dancers, is now located at 158 West 125th Street.

The striking costumes worn by the Hawthorne Sisters in their Bloomer Girls act were made by Madame Randolph

Charles Charters, who played the juvenile light comedy roles with Felix Morris last season with success, is at liberty owing to the closing of The Silver Lining's Tour. Mr. Charters should readily secure an engagement.

Hice and Johnson are booking the I. O. O. F. Hall, Mt. Savage, Md., for the balance of the season. The house seats 400.

J. E. Comerford, who is playing the leading roles in A. Y. Pearson's Eastern stock, will be at liberty after Oct. 26. The company play New Britain, Conn., this week.

Amy Lee and Frank Doane have just completed a very successful engagement at the Park Theatre, Philadelphia, in Miss Harum Scarum. Manager J. Bard Worrell has booked them for a return engagement in the Spring.

John Brownell is disengaged for eccentric and emotional old men. He may be addressed care this office.

A. Reinert, 23 East Twenty-eighth Street, will arrange and compose music at reasonable rates.

A treasurer is wanted with a company now on the road. He must deposit $200 as security with "Bonanza," who should be addressed care this office.

Jane Marbury will accept engagements for juvenile or emotional business.

Charles H. Prince has signed for the part of Gilly, and as stage-manager of A Bunch of Keys.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $30; Half-page, $75; One page, $130.

Professional cards, $1 per line for three months.

Two line ("display") professional cards, $3 for three months; $5 for six months; $8 for one year.

Managers' Directory cards, $1 per line for three months.

Reading notices (marked "" or "Adv.") 50 cents per line.*

Charges for inserting portraits furnished on application.

Back page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.

The Mirror office is open and receives advertisements every Monday until 8 P. M.

SUBSCRIPTION.

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Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

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NEW YORK, - - OCTOBER 26, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—The Great Diamond Robbery, 8 P. M.
BROADWAY.—His Excellency, 8:15 P. M.
EMPIRE—Christopher, Jr., 8:15 P. M.
FOURTEENTH STREET.—Mavourneen, 8:15 P. M.
GARRICK.—Leonardo, 8:30 P. M.
GRAND OPERA HOUSE.—The Foundling, 8 P. M.
HERALD SQUARE.—Heart of Maryland, 8:15 P. M.
KEITH'S UNION SQUARE.—Vaudeville.
KOSTER AND BIAL'S.—Vaudeville, 8 P. M.
LYCEUM.—The Prisoner of Zenda, 8 P. M.
PALMER'S.—Fleur-de-Lis, 8:15 P. M.
TONY PASTOR'S.—Vaudeville.

BROOKLYN.

AMPHION.—Pudd'nhead Wilson.
COLUMBIA.—Charley's Aunt.
MONTAUK THEATRE.—Madame Modjeska.
PARK.—Robert Hilliard.

HOBOKEN.

LYRIC.—Shenandoah 21-23; A Girl Wanted 24-26.

TO ADVERTISERS.

Patrons of The Mirror are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

FOOLISH MANAGEMENT.

The cynic may laugh at the saying that honesty is the best policy and question whether virtue really hath its own reward; but the man engaged in theatrical management who has not learned that deceit carries its own punishment, so far as the public is concerned, has adversity in store.

In a recent Mirror there appeared a note, published in the words and upon the authority of a manager who meant it as an apology to resident managers who had booked his company, to the effect that the actors who had been engaged to support a star of minor importance had proved to be incompetent, and therefore that the venture had "closed" temporarily, in order that the company might be reorganized. This was, truly, hard on the incompetent actors thus thrown out of engagement; but it was really much harder on the manager himself, who in this manner confessed an incompetency so much more pronounced than that of the inefficient players he had engaged, as well as a deliberate design to foist upon the public an inferior organization, that it is a pity the manager himself was not compelled to walk home, if walking was in order for anybody connected with the enterprise.

This season has established one fact, if it has made certain nothing else. The stringency that has in recent seasons declared the survival of the fittest theatrical attractions—a particularly hard time during which money has been spent in the theatre only with a generous hand upon those offerings that were worthy of full patronage—and which has brought disaster to innumerable ill-conceived and poorly-organized ventures, will continue to be a stringency for those who have nothing to offer worthy of public support. And it is safe to say that it will be a long time before there is any prosperity and any laxity of expenditure that will encourage entertainment cheaply organized and minus merit.

While there are many amateur or untrained actors walking home, there are many competent and well-trained actors walking the streets of this city—the metropolis of the theatre as it is the metropolis of all else of enterprise on the continent. Managers who fancy that they can organize cheap companies from the throng of the untried who imagine they have had a call to the stage may continue, if they wish, to try to impose incompetent companies in indifferent vehicles on a public which they may for the moment fondly think is easily satisfied and slow to condemn. There are agencies of one or another kind through which such organizations may always be made, just as there are always enough incompetent and mercenary men—the former class usually with a little money and the latter with boasted experience—who fall into juxtaposition in the belief that there is no business like the theatrical business in which a great deal of money may be made with a little money and much presumption. But the highways—rather than the railways—will go on illustrating a refutation of this proposition, and many who ought originally to have realized or have been told that they had no business in the theatre will suffer in consequence, while finally the fittest will survive and talent and experience will have higher market value.

The stress of unusually hard circumstances, of course, occasionally leads to the abandonment of a tour by an attraction which under ordinary conditions ought to succeed. Several such cases are noted from time to time among the reports of misfortune on the road. But in too many cases of disaster misfortune is invited by foolish management, which employs untrained and incompetent persons as actors in so-called plays unworthy of attention.

RAILROADS AND THE PLAYERS

The London *Stage* is earnestly discussing the relations between theatrical companies and the railways, and in the discussion it is developed that railway management in Great Britain is not altogether wise in its relation to traveling organizations. There is no doubt that full and free expression on this subject will lead to reforms in favor of the theatre, and incidentally in favor of the railways.

It is pointed out that many English managers who wish to tour the provinces would make ventures on a more elaborate scale if they were not initially met by certain arbitrary regulations on the part of the railways. In other words, if the railways were willing to concede more than they seem now to concede—if they would make a greater distinction between theatrical parties and individuals—the managers of theatrical enterprises would people their ventures more generously and thus add to their own chances for success in their tours, while the addition of persons to their companies would of course benefit the railways as well.

It is certain that in this country, where along main lines of travel there is more or sharper competition in means of conveyance than in England, the railways offer greater concessions to theatrical companies than they do in the old country. Yet in this country, alert as the railways usually are to their own interests, it is a fact that a more logical consideration of the subject of transportation would give better results both to the transportating lines and professional travelers.

There is little wisdom, as a general business proposition, in legislative restrictions or the arbitrary rules of railway corporations that militate against any industry or any enterprise the successful prosecution of which involves constant travel by thousands of persons during a greater part of the year, and most actively during a season for much of which general travel is light. In the Summer, when theatrical companies are resting, that part of the public which is stationary during the Winter is holiday-making. In the Winter, when this public does not travel, the great theatrical army is on the road.

Railway management seeks in every manner in Summer time to encourage the public to take its holiday at excursion rates, because railway management knows this to be the public's season for vacation pleasuring. And railway management in the Winter season, if actuated by a sense of legitimate business, should in some way consistent with arbitrary laws make parallel concessions to the traveling players.

The momentous question, "Should dramatic critics write plays?" is disturbing the otherwise peaceful surface of theatrical print in London. It may be answered once for all that if the dramatic critic can write plays, he will have little use for criticism as a vocation after his first successful production; and if he cannot write plays, but has tried, he will continue criticism with more acerbity than before.

A New Jersey pianist has sued a railroad company for an injury to what he calls his "piano thumb," claiming $10,000 damages. He had a dispute with a conductor and his thumb was jammed in a car door. Unfortunately, there are so many active pianists—amateur and professional—in this country, to say nothing of occasional importations, that such a mishap to an individual will excite little public sympathy unless the individual be a virtuoso: and if this case ever comes to trial, the plantiff's lawyer would best insist upon jurors to whose auricular intelligence piano playing is a novelty.

PERSONALS.

Bowers.—A movement was recently started for a testimonial performance to Mrs. D. P. Bowers, on the fiftieth anniversary of her debut, which will soon be celebrated by that sterling actress. It is a plan worthy of all professional coöperation.

Nethersole.—Olga Nethersole occupied a box at the Garrick Theatre on the first night of Mistress Betty.

Mansfield.—Richard Mansfield is still at Lakewood. The latest reports concerning him are that he is gradually regaining his strength.

McClellan.—George B. McClellan will go to London in December to negotiate for a new piece for his wife, Pauline Hall.

Proctor.—Mary Proctor, daughter of Richard A. Proctor, the late popular astronomer, read a paper entitled "A Trip to Mars" before the Professional Woman's League last Thursday. The essay was on imaginary lines, and assumed to picture a trip to Mars in the year 2096, the journey employing an air-ship. A fanciful theory advanced was that the planet is the abode of the spirits of deceased literary worthies. Madame Janauschek will this week read a paper on the stage.

Gilmaine.—C. Garvin Gilmaine is in the Hospital of the University of Pennsylvania, Philadelphia, where he will undergo a serious surgical operation. Mr. Gilmaine's many friends will hope for his quick recovery.

Aronson.—Rudolph Aronson sailed for Europe last Wednesday. The object of his trip is principally to secure for the Bijou the original company, headed by Arthur Roberts, now playing Gentleman Joe in London. He will also go to Vienna to arrange for the production here of Strauss' new opera Waldmerster (Master of the Woods).

Swan.—Ada Carleton Swan, an amateur actress of St. Louis, has been engaged for the Daly stock company. Miss Swan is the daughter of J. D. Swan, depot master of the old Union Depot, St. Louis, and for three years was the pupil of the late John W. Norton.

Paderewski.—Paderewski, the famous pianist, will arrive in New York on the *Teutonic* to-morrow (Wednesday).

Robinson.—Anna Robinson has returned to town. Her health was such that she was compelled to resign from the A Trip to Chinatown company in which she had been playing the Widow. She is convalescing, however, and will soon resume stage work.

Hart.—W. S. Hart made a pronounced hit as Armand Duval in the matinee performance of Camille given during Madame Modjeska's engagement at the Garrick Theatre. There were four calls after the ball-room scene.

Pinero.—From the brief accounts of Pinero's new play, The Benefit of the Doubt, cabled from London last week, it appears that he has not fulfilled his promise to return to idyllic works of the Sweet Lavender order. The piece is evidently quite as daring as The Second Mrs. Tanqueray.

Dvorak.—Dr. Antonin Dvorak's eleventh-hour resignation from the directorship of the National Conservatory of Music, is accompanied by a series of ingenuous and ingenious domestic excuses. Dr. Dvorak was a strong card for the Conservatory, but the strength of that institution will not be affected by his withdrawal, for it is splendidly equipped in all departments for its great work of higher musical education.

Rankin.—The play now called A Bachelor's Baby that McKee Rankin has obtained possession of is no other than Kate Claxton's piece, Bootles' Baby, dramatized from John Strange Winter's once popular novel of English garrison life.

Patti.—A cable from Wales says that Adelina Patti has fully recovered from her recent attack of laryngeal catarrh.

Reed.—Roland Reed was in town last week. Mr. Reed was to have played at the Amphion, Brooklyn, this week, but he arranged with the management of that house to give up the time to Trilby.

Wilson.—Will R. Wilson, who has been away superintending the production of one of his plays in Michigan, will return to New York this week.

Rose.—Frank Oakes Rose sailed for London en route for the Mediterranean. His trip is on business connected with the Paine Firework company.

Calvé.—So intensely tragic was Calvé in the recent performance of Massenet's new opera, La Navarrise, in Paris, that both Jules Claritie and Henri Cain were struck with the idea that she would make an ideal Lady Macbeth. They will try and get Massenet to compose the score for an opera on Shakespeare's play.

Ruhman.—Charles J. Ruhman has joined a stock company playing in Salt Lake City. He will return to New York in a few weeks.

Busby.—Amy Busby was taken seriously ill in Boston one evening last week, but she pluckily went to the Museum, and although she had to be carried to the stage, she went through her part in The Fatal Card.

AMERICAN PLAYS IN PLENTY.

Alice Kauser continues to uphold the interests of American dramatists. Our authors are so well convinced of her business capabilities that a large number have placed their manuscripts in her hands. Clinton Stuart's Our Society, A Woman's Wit, and several other plays are in her care. These Miss Kauser will let on royalty for a week or longer to responsible persons.

John Ernest McCann, the poet, has just completed a strong and effective melodrama, entitled Fortune's Wheel. Mr. McCann has also appointed Miss Kauser as his agent.

Miss Cherry Blossom, a dramatization by John Luther Long of his delightful novel of the same name, is another manuscript that Miss Kauser is ready to negotiate for.

Charles Barnard, the well-known dramatist, whose new play Neill Burgess is to produce on Wednesday at the Star, has placed a play he has just completed in Miss Kauser's hands.

Madeline Lucette Ryley, whose latest play, Christopher, Jr., John Drew is presenting with great success at the Empire, has sent four manuscripts to Miss Kauser. Each play is distinctive as to subject and purpose. One deals with Western life, and is entitled The Claim Jumper. Another goes by the name of The Tower of Babel. The third is called Valentine's Day, and the fourth, Fairy's Fortune. The three last named are comedies.

These are but a few of the new plays Miss Kauser has in hand for disposal. Information regarding them will be furnished by her upon application at her office, 1432 Broadway.

LARGEST IN THE WORLD.

The organ of the news trade is *The Bookseller, Newsdealer and Stationer*. Its issue of Oct. 15, contains the following:

The Dramatic Mirror is frequently enlarged, now to twenty-eight pages, this increase being necessary to accommodate its new features and remarkable growth in advertising. It has greater facilities than ever for covering the whole theatrical field of this country, and it is the largest circulated paper of its class in the world. Dealers report constantly increasing demands for The Mirror.

LETTERS TO THE EDITOR.

A SUGGESTION AS TO PIRACY.

Omaha, Neb., Oct. 15, 1895.

To the Editor of The Dramatic Mirror:

Sir,—Permit me, through your paper, to offer a suggestion to the American Society of Dramatic Authors or whatever its name is. The fellows who write plays, you know, and want to be paid by those who produce them. The difficulty in enforcing one's rights under the copyright law lies in the expense attendant on the process. To pay one thousand dollars for one hundred dollars worth of justice means bankruptcy if carried to excess.

Suits under the copyright law must be brought in United States Courts. These courts are few in number. Some States are so poor as to have but one. The distance from the local habitation of this court to the cruising ground of the fearless pirate is often great, and the mileage accounts of United States Marshals are appalling. The author or owner of a play starts on his first expedition against the pirates with high hopes, full of courage and determination, but he soon discovers that the pirates' defensive armor is made up of fees and expense accounts in United States Courts, and is wholly impregnable. Now, here is my suggestion:

A new Congress will soon assemble at Washington. There will be little for it to do. Little that it can do, in fact, being antagonistic to the executive. The new Congress will, therefore, have plenty of time on its hands to consider non-partisan propositions. Let a committee submit a bill embodying the following points:

The department of justice shall appoint in every county in the United States a commissioner who shall bear the same relation to the higher courts of the United States that the justice of the peace bears to the State courts. These commissioners shall have jurisdiction in all civil cases arising under the laws of the United States, where the claim does not exceed —— dollars. Commissioner may issue attachment and render judgment subject to appeal. (The present commissioners have only jurisdiction in criminal cases.) There shall be at least one deputy marshal appointed to attend upon such commissioner. In addition to the commissioner located in each county seat, let one be appointed for every additional town of 2,000 or more inhabitants. Confine the fees of these officials within reasonable bounds and you have solved the problem.

The barnstorming pirate will soon surrender if the warfare is kept up, and with these petty courts the campaign could be conducted at small expense. I am a play carpenter myself. One year ago I placed a play with a repertoire company. Within a month each member of the company had a copy of the manuscript, and the original had been returned. Now the piece is regarded as common property. Hence these remarks.

Carpenter.

CLAIMS HE TOOK HIS DUE.

New York, Oct. 14, 1895.

To the Editor of The Dramatic Mirror:

Sir,—My attention has just been called to the correspondence column of last week's Mirror, which states that I decamped with funds belonging to the A. W. Pearson Western stock company.

Without going into detail, the exact circumstances are that the company was playing to bad business. I had pulled it along through difficulties for over two weeks after it was found advisable to close. Two different members of the company attached on Monday night and I staved them off until Wednesday.

In the meantime, I learned there was to be another attachment Tuesday, so to protect Mr. Pearson's interests I, myself, attached, but allowed the performance to go on that evening. I then tried in every possible way to patch things up, and because of wranglings on the part of some of the members found it utterly useless.

I then turned the management over to the advance agent and left, taking $80 due me for salary, and no more.

A few of the members tried to get the best of me, and I beat them at their own game.

Very truly yours, A. Milo Bennett.

AGREES WITH MR. BAGGE.

Actors' Association of America,
New York, Oct. 21, 1895.

To the Editor of The Dramatic Mirror:

Dear Sir,—Mr. Sargent's communication in your issue of Oct. 12 and Mr. Bagge's reply in The Mirror of this week are both of interest to the player folk.

I think with Mr. Bagge that Mr. Sargent would immortalize himself were he to adopt the suggestion offered, and I also think that Mr. Bagge would strengthen his argument were he to make a statement of the facts in support of the same. Yours interestedly,

Wright Huntington.

THE USHER.

During the Social Purity Congress, held in Baltimore last week, an address was delivered by Frances Willard, in the course of which she said:

"The bicycle is one of the greatest allies of social purity. In Chicago, saloon keepers and theatrical managers are cursing the bicycle because the young folk are riding out into the country and not patronizing their resorts."

Note the combination—"Saloon keepers and theatrical managers!"

It is a curious fact that nearly every movement having an object beneficial to mankind is so handicapped by narrowness, bigotry, ignorance and prejudice that its real purpose is obscured and its aim is defeated.

Social purity is something that cannot be secured or maintained by fanatics like Miss Willard, who prove themselves to be unworthy of confidence by such declarations of obsolete puritanism as I have quoted, for it is only by appealing to the common sense of mankind that they can hope to arrest attention and make converts.

There is doubtless no more and no less immorality springing from the popular fad of wheeling than has its origin in theatregoing. But to group the theatre and the saloon is a piece of fantastic impertinence that reflects little credit upon the apostle of social purity.

Those that preach temperance ought, as the first requisite, to practice temperance in thought and expression.

Miss Willard stands in need of enlightenment.

✤

In order to present everything of interest and importance in the dramatic world, without permitting its plethora of advertisements to encroach upon the reading columns, THE MIRROR continues to send out twenty-eight pages most of the time.

Twenty-eight pages are the equivalent of 112 columns. That is a very large paper. There are few weekly journals in the United States of equal size.

I am proud of this growth not only for THE MIRROR but for the profession, whose steadfast appreciation of a paper worthy to stand as its representative and whose liberal co-operation have made such a publication possible.

How the managers and actors of the vanished "palmy days" would rub their eyes could they be resurrected long enough to read THE MIRROR of to-day! More graphically than anything else possibly could, it would illustrate the remarkable development the American theatre has undergone under the present epoch-making regime.

✤

Sir Augustus Harris, I am told, is ambitious to extend his grand opera operations to this city.

The only thing that deters him is the impossibility of securing the Metropolitan while it is monopolized for operatic purposes by Abbey, Schoeffel and Grau.

There is no other available place—at least, none which "society" could be depended upon to patronize, and without "society" New York would be unable to have grand opera regularly.

It is a sad fact for music-lovers that a first-class grand opera season is feasible solely because fashion stamps it with approval. "Society" pays the piper because the opera is unrivaled as a place for the display of women and women's gowns.

Sir Augustus Harris will probably cherish his pet desire until opportunity comes to render it feasible.

✤

The supper which the Lotos Club is to give in Henry Irving's honor has been postponed from Nov. 2 to Nov. 16.

The reason for this change of date is that Irving will have a fatiguing and heavy part to play the first week of his engagement in this city, and on the 16th he will act a comparatively easy role, which will leave him in fresh condition for the royal welcome that the Lotos-Eaters are preparing for him.

Irving feels very much at home at the Lotos, where he was entertained most delightfully during his last stay in this city.

✤

The question of big hats in the theatre will not down. Mrs. Henderson, of Jersey City, is endeavoring to work a reform in this respect among the patrons of her Academy of Music.

In the programme of the Academy Mrs. Henderson inserts this note: "In order to insure the comfort of all the patrons of the house, ladies are kindly requested to remove large hats."

The local press has given Mrs. Henderson its hearty support and she hopes to be able to work the miracle that so many others have attempted to accomplish by prayer, threat, legislative appeal and other means without success.

✤

"Hank" Paddock, who was well known years ago as Maggie Mitchell's husband and manager, is at present in destitute circumstances.

For several weeks he has been in Trinity Hospital at 50 Varick Street. When he entered the hospital it is said he was in want of food. No application in his behalf, however, was made to the Actors' Fund either by Paddock or his friends until Saturday last. The Fund has undertaken to defray his expenses at the hospital and to assist him in a practical manner.

He has lost the sight of one of his eyes. The doctors attribute this misfortune to physical sufferings induced by lack of food.

I am told that Paddock appealed to his daughter for assistance, but she refused to give him help.

✤

There recently appeared in the Philadelphia *Press* a march composed by and dedicated to that journal by Edouard Hesselberg. It was not a bad march, by any means, but its chief claim to distinction lay in this explanation which accompanied its publication:

"The composer wishes to state that the name was given to him by Sousa in conversation held in dreamland when he (the composer) heard the march played by Sousa's Band in his dreams as Sousa's latest composition. Awakening, he wrote it down and presents it to the public."

We have had lately somewhere in this country a play alleged to have been written by the spirit of Bartley Campbell; but this new dream business, originated by Hesselberg, who is a young Russian pianist, opens up new terrors to popular composers, none of whom will be safe from these nocturnal appropriations of their ideas.

✤

THE MIRROR'S Atlanta correspondent, Mr. Alfred Fowler, is permanently situated at the *Constitution's* Exposition office.

Mr. Fowler writes that any of THE MIRROR'S friends while visiting the Exposition are cordially invited to make the building their headquarters, and also to conduct their correspondence, if they so desire.

The enterprising *Constitution's* building is situated at the foot of the terrace stairway leading from the Government building to the Manufactures and Womans buildings.

✤

And now Mr. Lancaster claims to have rewritten Christopher, J., and to be the sole author of the last act of that comedy.

This is something more for Mr. Meltzer to put in his foreign pipe and smoke; for his allegation that Mrs. Ryley had plagiarized from a transatlantic source was based chiefly on the construction and dialogue of the last act, which he said bore absolutely unmistakable signs of having been lifted bodily from the French.

If Mr. Lancaster's claim is just, it completely disposes of Mr. Meltzer's very positive assertions on this point.

If there is nothing in his claim, Mrs. Ryley's assurance, which I have received since the publication of my paragraph on this subject last week, that she has borrowed "neither plot, style, construction nor text from any foreign source whatever," may be accepted with more confidence than Mr. Meltzer's unwarranted assumption.

✤

The "well-known theatrical man" and "prominent manager" and "popular actor" who appear so frequently in the newspapers as expressing their opinions on a great variety of topics would do a service to the stage if they would come out from the cover of their anonymity and give us the benefit of their names.

One of these unknown contributors to the dramatic columns of the daily press who figures as "a theatrical man," told an esteemed daily contemporary the other day his views respecting the pay of authors and the different methods of writing books and writing plays.

He has very large ideas. He does not think that $25,000 is great pay for producing a successful play.

This gentleman's idea of the greater difficulty in writing a popular play than a popular novel, is summed up in these words:

"Certain actions or words are certain to thrill an audience or make it laugh, whereas other things very much more effective in literature for the reading public, will have no more effect than if the people were sticks of wood. Making people tumble down or hit each other with bladders in order to raise a laugh seems very silly to a literary man, but it "goes" on the stage, as it has for centuries. And since we have to put up thousands of dollars to stage a piece, we insist upon having the sure-to-go things in it every time."

The conception which this "theatrical man" has of dramatic writing and of the public taste is the conception which, put into practice, leads the manager to jail or the poorhouse and the actors to the railroad ties and the Actors Fund.

It has been pretty well demonstrated during the past few years that men who share the bladder-and-stuffed-club idea of dramatic art are being forced out of the profession rapidly, and it cannot be said by anyone outside of Bloomingdale that their departure is not for the profession's good.

Eight or ten years ago the stage was alive with people who tumbled down and hit one another with bladders, and the promoters of those enterprises, who seemed to be in the ascendant for the nonce, were highly indignant, I remember, because THE MIRROR predicted that the mushroom entertainments with which a certain portion of the public chose to beguile itself would be short-lived.

Indeed, the indignation of some of them reached such a point that they endeavored to organize a boycott upon the advertising columns of THE MIRROR.

THE MIRROR survived, however, and eventually enjoyed the gratification of witnessing the interment of the silly and demoralizing craze whose knell it had rung.

✤

Mr. Abbey's virtuous resolution to suppress curbstone ticket speculation during the Irving engagement in this city although somewhat tardy is none the less commendable.

Mr. Daly long ago successfully abolished the nuisance in front of his theatre, but hitherto, Mr. Abbey has gone upon the principle that a manager could not control it, much less stamp it out.

His experience in Montreal recently, where the people resented the speculator evil by resisting even the attractions of Henry Irving's performances and staying away from the theatre, has had a salutary effect. It has awakened Mr. Abbey to the fact that these obnoxious tricks must be stopped.

✤

When Tyson, the hotel news and ticket agent, died, sundry managers lost a friend who had seen them through many a nerve-killing crisis.

Tyson, who was wealthy and always had a large amount of ready money at hand, on many occasions advanced large sums to managers who were attempting greater operations than their capital warranted.

In return for this, quite naturally and properly, Tyson received the pick of seats to place on sale at his agencies, and it was by this means that he was able to outdo all other dealers in the same line.

The loss of this friend in need will be felt, no doubt, by several theatrical speculators in the near future.

✤

Kathryn Kidder has been talking to the Chicago reporters in a very frank and engaging manner.

According to one of these interviews, the actress was the first to discover that there was a play in Trilby, and she urged Mr. Pitou to arrange for a dramatization of it; that Mr. Pitou didn't see the matter in the same light, and that he has been in a state of sorrow ever since.

According to the same paper, I learn that "Miss Kidder's great, unfulfilled ambition is now to work into a repertory, a difficult thing because there is always so much opposition; but very shortly she is going to produce As You Like It."

Miss Kidder explains that she is to act Rosalind "Merely as a mental rest. I feel braintired playing one thing all the time."

If the role of Catherine Hubscher in Madame Sans-Gêne wearies Miss Kidder's cerebral department, it is appalling to picture the state it will be in when she tackles Shakespeare's most difficult comedy heroine.

✤

Is it so bad as all this?

The Philadelphia *Times* has an editorial headed "Pearls before Swine." The pearls are dramatic artists; the swine are the New York public, in this instance.

"It is necessary to make a noise, to lay on the red paint thick, to attract attention," says the *Times*. "A singer is rated by the salary she commands, an actress by the brilliancy of her diamonds or the flagrancy of her morals, an actor by his impudence. The mere artist had better go somewhere else."

Tut, tut!

✤

Some interesting statistics have been compiled by THE MIRROR'S correspondence editor regarding the number of letters published in our out-of-town department during the last twelve months.

The total number of reports published reaches 19,163. The average weekly (including the Summer months, when this department naturally shrinks to one-fourth its size during the busy season) was 368. The greatest number published in one issue was 509, although from last December to the middle of May, the number ranged weekly between four and five hundred.

The correspondence editor has also prepared a list of the correspondents who have not missed a letter during the entire year covered by these statistics. This roll of honor includes: W. T. Hall, Chicago; Jay B. Benton, Boston; George H. Colgrove, St. Paul; W. C. Howland, St. Louis; W. A. Tremayne, Montreal; F. C. Campbell, Minneapolis; Frank B. Wilcox, Kansas City; Howard C. Ripley, Providence; S. B. Dewey, Los Angeles, Cal.; O. A. Court, Lowell, Mass.; Will L. Davis, Penn Yan, N. Y., and Will Sibson, Utica, N. Y.

The list of those that have missed but one week in the last fifty two are as follows: John T. Ward, Washington; Charles M. Phelps, Albany, N. Y.; W. F. McGee, Toronto, Ont.; George L. Eddy, Racine, Wis.; C. W. Hunt, La Crosse, Wis.; C. M. Hunt, Oakland, Cal., and W. L. Grove, New Albany, Ind.

When it is borne in mind that THE MIRROR'S out-of-town correspondents corps numbers more than 800, it will be understood how regular and faithful the foregoing representatives have been in the performance of their duties.

Of course, many other correspondents who have been equally attentive are not included in this list because of the fact that for several weeks during the Summer there was nothing going on at the theatres in their towns and, consequently, no opportunity to send the usual weekly reports.

✤

There has been a good deal of discussion and some suppressed excitement at The Players recently.

The first reason for this is an important change that has been made in the directory of the Club. The Directors of The Players are elected for life, and vacancies are filled only by the members of the Board.

Recently, owing to a variety of reasons, Augustin Daly and his brother, Judge Daly, handed in their resignations as directors. The Board accepted them and elected as their successors John Drew and Charles Caryl. The latter selection has given offense to some of the actor-members of the Club, not because Mr. Caryl is not personally esteemed, but because he is a broker and they would have preferred to see another actor on the Board.

Another matter that has stirred up considerable feeling, it is said, is the enforcement of the rule prohibiting billiard-playing after midnight on Saturday nights and 1 A. M. other days. Several well-known actors who lingered over their games beyond the stipulated hour were suspended recently.

✤

The Players, however, is prospering finely. Its financial condition is better than the majority of New York's leading clubs, and the membership has grown nearly to the prescribed limits.

The Garrick Club of London is not a more ideal actors' club, albeit a certain element is restive under the law which gives members no voice in electing their officers and prevents any changes in the by-laws without the directors' approval.

Nevertheless, it is universally conceded that The Players is admirably governed, while its career has been marked by remarkably few dissensions. The initiation and dues required from professional friends are nominal, and the advantages offered them are manifold.

LEDERER NOT CANARY'S PARTNER.

On Wednesday last a case was heard before Judge Steiner, of the Eighth District Court, in which Scotson Clark, the artist, sought to recover payment for sketches sold to George W. Lederer, of the firm of Canary and Lederer, used in the production of The Merry World.

Mr. Lederer swore that he was not and never had been a partner of Mr. Canary, and that as "acting manager" he was not responsible for anything bought for the firm through him.

He contended that the printers who reproduced the sketches were responsible for the payment for them, although, according to Mr. Clarke, they had neither bought them nor had any voice in their purchase, but had taken them in good faith from Lederer, believing them to be his property.

In answer to the question as to why the firm was called "Canary and Lederer," the latter said that it was merely a trade-mark, and not a firm, that his wife had originally been Mr. Canary's partner. The case was dismissed, as the Judge found the wrong party had been summoned. The plaintiff will sue again.

ENEMIES OF SUPERSTITION.

The superstition regarding the number 13 and also the bad luck supposed to attend Fridays have no terrors for Herrmann the Great. For a number of years during his Pittsburg engagement, he has always been entertained by some friends of his, headed by Frank Nicoli, Florence O'Neil and other prominent members of the Duquesne Club, at a dinner which has always been given on the Friday of his engagement, and at which the number of covers is always 13.

What made it particularly interesting this year was the fact that it was the 13th year at which the same 13 people had enjoyed their annual repast, and to keep up the unities it consisted of 13 courses. Strange to relate, the original 13 are all living, hearty, well and prosperous. Twelve of them are residents of Pittsburg and Herrmann is the 13th member.

Big as Herrmann's business in Pittsburg has always been, his engagement this year was the most prosperous in his entire career. The receipts for the week of seven performances reached the enormous sum of $10,398, it is said.

PROFESSIONAL DOINGS.

Above is an excellent likeness of W. D. Loudoun, a well known manager of road attractions, who has enjoyed much success in handling the tours of important stars. Among those whose business he has directed are Madame Rhéa, from 1889 to 1893 and Robert Downing in 1894. Mr. Loudoun before entering the theatrical field was for many years in the oil business, and also a director and secretary of the Van Cortland Park Land and Improvement Company, and auditor of The Yonkers Rapid Transit Railway Construction Company. Mr. Loudoun has declined several good offers for this season, having an interest in this city that will occupy his entire time until January next.

Alida Cortelyou has succeeded Miss Hoffman in the part of Berenice in The Sign of the Cross, played by Wilson Barrett's company in England, and has been most favorably received by the press of that country.

Charles B. Hanford, Elihu R. Spencer and Nora O'Brien gave their first performance of Damon and Pythias on Oct. 10 to a large and delighted audience at Carbondale, Pa. During their Binghamton engagement Miss O'Brien scored an emphatic success as Juliet.

John A. Stevens will go out with Kate Claxton as business manager. His wife will play Henrietta in The Two Orphans.

Frances Drake, who was with The Silver Lining company when that organization recently closed in Denver, has gone to her home in California. The report that she was touring at the head of another Silver Lining company is untrue.

Thomas Q. Seabrooke has a new play called Baby Mine.

Jenel Williams has closed with The Burglar owing to illness.

H. G. Carleton is playing Svengali in one of the Palmer Trilby companies.

May Warner is playing Catilina in 1494.

The Crolius Sisters, managed by Frank F. Burns, opened at Mount Vernon, N. Y., on Oct. 14 to a good house and were well received.

Emmet Davidson, an electrician employed at the Academy of Music, accidentally sustained a shock while at work. He became unconscious, but was soon revived and taken home.

The Royce and Evans Theatre company, now touring Iowa, Wisconsin and Minnesota, has as members James W. Evans, Bert L. Royce, H. Webb Chamberlain, George H. Bell, Ralph Millette, Metta Chamberlain, Blanche Fox and Lizzie Smith, pianist.

Charles W. Roberts writes that Florence Bindley in the new Captain's Mate is coming in a winner this season. She is at the Holliday Street Theatre in Baltimore this week.

Charles Leonard Fletcher will conclude his engagement with Emily Bancker in Our Flat on the 29th inst., in order to devote his attention to his tour in A Parisian Romance, Jekyll and Hyde, and Beau Brummell, which begins in Pana, Ill., on Nov. 11.

Edward Trautman is Fanny Rice's musical director this season.

W. M. Hull, who was engaged as advance agent for the tour of Minnie Maddern Fiske, was discharged the week before last in Cincinnati by Henry Greenwall and Company. Mr. Hull brought suit for alleged breach of contract against Greenwall and Company in Cincinnati last week, claiming $2,000 damages. Greenwall and Company state that Mr. Hull was incompetent to perform the work he undertook, and that he was careless and neglectful of duty; hence, his dismissal. They will fight the suit.

Eddie Foy's Little Robinson Crusoe company were delayed in a railroad wreck between Owensboro and Henderson, Ky., last week. All the company escaped injury excepting Mr. Foy, who was badly shaken up, but not seriously enough to prevent his appearing that night.

Will Mandeville, of Emily Bancker's company, was assaulted by a butcher in Ironton, O., the other evening while taking tickets at the gallery entrance. Mr. Mandeville escaped with a black eye. The butcher went away with two.

Maud St. Claire has gone to Bridgeport, Conn., to visit friends.

E. C. Callahan, manager of Coon Hollow, writes: "Business in the Western one-night stands is something awful. What your Topeka correspondent truthfully says of that town will apply to almost every 'burgh' West of the Mississippi. Our business in Omaha and Kansas City, however, has been excellent."

George W. Parsons has replaced Frederick Webber in the juvenile part in Emily Bancker's Our Flat. Chenner Olney, a pupil of Nelson Wheatcroft, is another acquisition to the company.

William A. Brady's Southern Trilby company is said to be breaking the record all along the line, business being unexampled. The cast is an exceptionally good one, and is giving satisfaction everywhere.

AT THE THEATRES.

Garrick.—Mistress Betty.

Play in four acts by Clyde Fitch. Produced Oct. 15.

Mistress Betty Singleton . . . . . Modjeska
Mistress Roxana . . . . . Grace Fisher
The Dowager Duchess of Malmsbury . . . . . Hannah Sargent
The Lady Charlotte . . . . . Una Abell
Mistress Phylis . . . . . May Sargent
The Duke of Malmsbury . . . . . W. S. Hart
Lord Phillips . . . . . Howard Kyle
Lord Algernon Fairfax . . . . . Beaumont Smith
Master Harry Bent . . . . . Robert Elliott
Mr. Reynolds . . . . . Wadsworth Harris
An Author . . . . . Franklin Quinby
Call Boy . . . . . Benjamin Lester
An Old Man Lodger . . . . . Robert McWade

If Clyde Fitch imagined that Mistress Betty, or the career of Betty Singleton, would take its place in the modern repertoire of standard plays as a worthy companion to Adrienne Lecouvreur, he is doomed to disappointment.

The first-night audience at the Garrick last Tuesday evening sat through the performance with philosophical composure, mainly because Modjeska appeared in the title-role, and it was presumably the last occasion they would have to see her originate a part in a new play. The first and last acts are not devoid of dramatic merit, but the intervening acts are distressingly dull and utterly commonplace.

The play opens with a green-room scene in a London theatre during the last century. Betty Singleton, a favorite actress, has married the Duke of Malmsbury and is appearing as Beatrice at her farewell performance. The Duke is addicted to drink, but Betty does not know of his failing, and when she returns to the green-room fairly overwhelmed with floral tributes from the doting public, she finds His Grace staggering drunk from having looked upon the punch when it is potent.

In the second act we find that Betty and the Duke have not been on speaking terms for three weeks. The Duke has been on a prolonged debauch and wishes that instead of marrying the actress he had married his pretty cousin, the Lady Charlotte. When Betty discovers his *penchant* for Charlotte she considers herself *de trop*, and takes French leave. Then the Duke's better nature asserts itself. He writes to Betty to return.

On her return the Duke finds that Betty has aged so perceptibly that love-making is out of the question. Betty decides to sacrifice herself, in order that he may be happy with the Lady Charlotte. So she hides herself in a garret, where her troubles and the want of nourishment make her partially insane. An old man lodger discovers her identity, and brings the Duke to the garret just in time for poor Betty to die in his arms.

The incidents of the last act have a palpable resemblance to the concluding act of Beau Brummel. In other respects, however, there is no family likeness between the two pieces, as Betty is far inferior to the Mansfield-Fitch drama in point of plot and dialogue.

Modjeska did her utmost to make Betty a sympathetic character. She was dainty and charming in the comedy and love episodes of the first act, and pathetically effective in the mad scene, at the end of the play. But even Modjeska, with all her histrionic skill and artistic finesse, could not inspire much interest in the commonplace happenings that intervene.

Of the supporting company the personations offered by Robert McWade as the old man lodger and by Una Abell as Lady Charlotte deserve special commendation.

The play was well staged, and the performance ran smoothly throughout.

Garrick.—Leonardo.

Romantic Comic Opera in three acts. Libretto by Gilbert Burgess. Music by T. Pearsall Thorne. Produced Oct. 21.

Leonardo . . . . . George E. Devoll
Angelo . . . . . Aubrey Boucicault
Fra Patchouli . . . . . J. H. Ryley
Duke Ludovici of Milan . . . . . Hobart Smock
Marco . . . . . Albert McGuckin
Giovanni . . . . . Grant Odell
Bruno . . . . . A. Adams
Andrea . . . . . J. Weisner
The Lady Beatrice . . . . . Marguerite Lemon
Cecelia . . . . . Virginia Earle
Lucretia . . . . . Lucille Saunders
Tessa . . . . . Winifred Williams
Lauretta . . . . . Dawn Griffiths
Maria . . . . . Francis Campbell
Francesca . . . . . Virginia Lauric

There is not very much to be said in favor of the romantic comic opera, Leonardo, produced at the Garrick Theatre last evening. The libretto is amateurish and the score is shallow and conventional except in the passages that are borrowed from other composers.

It is not a pleasing duty to condemn the work of an aspiring librettest, and it is hoped that Gilbert Burgess may do better in his next effort. As for T. Pearsall Thorne, he has not improved as a composer since he came before the musical public with The Maid of Plymouth, and there seems to be no hope in him.

The scene of the opera is laid in Florence during the sixteenth century. The hero is Leonardo de Vinn. The Duke of Milan, being desirous of obtaining an equestrian statue of himself, journeys to Florence in search of a talented sculptor. He commissions Leonardo to undertake the statue. Beatrice, the Duke's daughter, falls in love with the handsome young sculptor, and the Duke thereupon issues an edict banishing Leonardo. Fortunately for the loving couple the Duke loses his possessions and is compelled to abdicate.

Leonardo, on the other hand, inherits a fortune, but continues in his artistic occupation. Beatrice hears that he is need of a model and obtains the position to pose for him. After various vicissitudes the Duke is restored to power, and Leonardo and Beatrice encounter no further obstacles to their matrimonial union.

George E. Devoll as Leonardo made the most of his vocal opportunities, and Marguerite Lemon looked charming and sang delightfully as Beatrice.

Aubrey Boucicault proved a dashing Angelo. J. H. Ryley interpreted the role of Fra Patchouli with his usual cleverness.

Virginia Earle was sprightly and amusing as Cecelia, a poetess, but her singing is scarcely up to the standard of romantic opera.

The other members of the cast were of the average order of operatic support. The members of the chorus sang off the key and capered about the stage at the slightest provocation.

The orchestra was ably conducted by Gustave Kerker. The scenery and costumes are the most commendable features of the production

Grand.—The Foundling.

The Foundling, preceded by the curtain-raiser The Man Up Stairs, is the bill at the Grand this week.

A large audience was kept in continuous good humor last night by the attempts of Dick Pendall to locate his parents, who seemed to elude him every time he had, or thought he had, them in his grasp.

S. Miller Kent played the leading part capitally, while Thomas Burns as Major Colton gave an enjoyable impersonation of a henpecked husband.

Cissy Fitzgerald winked "her other eye" and danced in a captivating way.

The Man Up Stairs provoked much laughter and was well acted by E. S. Powell, Charles W. Butler, Jane Stetson, Stella Zanoni and Maggie Fielding.

People's.—The Struggle of Life.

Walter Sanford presented The Struggle of Life at the People's Theatre last night. This melodrama had been seen frequently in New York before, consequently it is not in any sense a novelty.

The play is a purely local one, inasmuch as every scene is in New York. Mr. Sanford provides a very capable company, and the scenery, which represents familiar spots in the city, is accurate.

The cast includes William Stafford, Henry Lewis, David Murdock, W. H. Sadler, Thomas Maguire, E. T. Stevens, Arthur Morton, George D. Haines, Willis Reeves, Walter Loyde, S. L. George, Hannah Ingham, Florence Stone, and Nellie Maskell.

The house last night was large, and the People's Theatre will doubtless be well attended during the week.

At Other Houses.

Herald Square.—David Belasco's new play, The Heart of Maryland, will be seen for the first time in New York at the Herald Square Theatre this (Tuesday) evening.

Fifth Avenue.—The production of Henry Guy Carleton's new play, Ambition, is due this (Tuesday) evening at the Fifth Avenue Theatre.

American.—The Great Diamond Robbery will end its run at this theatre on Nov. 21. The fiftieth performance will occur to-morrow night. In Sight of St. Paul's will be the next attraction.

Palmer's.—This is the last week of Fleur-De-Lis. At the fiftieth performance last Friday 800 porcelain jewel trays, decorated with a fleur-de-lis design, were distributed. Autograph photographs of Miss Fox will be given away at the matinee performance on Saturday. The Shop Girl is underlined for production next Monday evening.

Abbey's.—Francis Wilson will terminate his engagement in The Chieftain at Abbey's Theatre next Saturday night. The opening of Henry Irving's engagement at this house will open on the following Tuesday. The initial production is Macbeth.

Broadway.—His Excellency provides music, mirth and pretty girls at the Broadway Theatre.

Empire.—John Drew in Christopher, Jr., has caught the fancy of the town at the Empire Theatre.

Academy of Music.—The Sporting Duchess appears to be meeting with box-office prosperity.

Hoyt's.—It is announced that The Gay Parisians is doing so well at Hoyt's Theatre that a second company is being organized to fill the dates out of town that were originally booked for the present company.

Daly's.—Hansel and Gretel continues to draw large and appreciative audiences at Daly's Theatre.

Lyceum.—E. H. Sothern has made the hit of his life in The Prisoner of Zenda at the Lyceum Theatre.

Fourteenth Street.—This is the final week of Chauncey Olcott's engagement at the Fouteenth Street Theatre. Mavourneen will be the bill throughout the week.

Bijou.—May Irwin in The Widow Jones continues in Metropolitan favor at the Bijou.

THE BROOKLYN HOUSES.

Montauk.—Mary Stuart.

Modjeska, who is a great favorite in Brooklyn, drew a splendid audience here on Monday evening. The play was Mary Stuart, in which the great Polish actress is seen at her best, and her strong emotional work was warmly applauded. The supporting company included W. S. Hart and John A. Lane. Next week, Fanny Davenport in Gismonda.

Park.—Lost—24 Hours.

Robert Hilliard, who made his first appearance in Brooklyn as a full-fledged star on Monday evening, received a cordial welcome from a houseful of friends. He presented the new comedy Lost—24 Hours, in which he has been so successful, and the many complications amused the audience greatly. Mr. Hilliard was called before the curtain and made a short speech. The Littlest Girl was used as a curtain raiser. Hits were made by Madeleine Bouton, Sydney Cowell, Marion Young, and Grant Stewart. Next week, Pudd'nhead Wilson.

Columbia.—Charley's Aunt.

Etienne Girondot has lost some of the sprightliness which made his impersonation of Charley's Aunt so successful on its last presentation in Brooklyn. The amusing comedy kept a large audience in the best of humor, and the woes of the youth who is obliged to wear skirts against his will provoked incessant laughter. Next week, the New York Lyceum Theatre company.

Amphion.—Pudd'nhead Wilson.

Pudd'nhead Wilson was given a good presentation here last night. The play was given in a way to insure enjoyment to the large audience. Frank Mayo as David Wilson, Mark Twain's hero, lacked nothing in simplicity of manner, humor and conscientious acting in portraying the character, and was warmly applauded. He responded to several curtain calls. Eleanor Moretti, gave a strong interpretation of Roxy, and was well liked. Rowy was cleverly played by Frances Grahame. Frank E. Aiken, Newton Chisnell, Frank Compeau, Emmett C. King, Will S. Gill, and Lucile La Verne filled parts acceptably. Next week, Trilby.

THE GREAT BROOKLYN HANDICAP.

The Great Brooklyn Handicap, Alice E. Ives' racing drama, has been filling prosperous engagements in New England. The play, which has been seen in most of the large cities, has been commended by the press. Manager Aubrey Mittenthal has been solicited for return dates in most places. The company engaged have given general satisfaction everywhere.

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ROUTE—Pottsville week Oct. 21, Williamsport 28, Scranton, Nov. 4.

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MINNIE MADDERN FISKE

As MARIE DELOCHE in

THE QUEEN OF LIARS

(By MM. Alphonse Daudet and Leon Hennique; English Adaptation by Harrison Grey Fiske.)

And as NORA HELMER in HENRIK IBSEN'S A DOLL'S HOUSE

THE CLEVELAND PRESS:

Press, Oct. 11.

Thursday night swept away those long five years and re-enshrined Mrs. Fiske once more in the hearts of the public. If the public are again fickle it will be simply because she deserts them. Her acting gives her absolute sovereignty.

Mrs. Fiske is to-day the best equipped actress in America, in temperament and training. She left the stage great, but unpolished; she returns with an art that rivals the best of France in its silken fineness, and far surpasses it in its nature and spontaneity.

She made her r'entrée in a part that was particularly effective, though with her range and her certain and convincing methods this is really a matter of minor importance. She could hold an audience in breathless suspense in a dramatization of the codified city ordinances. The character she played is familiar to the French stage—the woman with a past, who is making her present and who hopes for the future. Cleveland has never seen a more accurate portrayal than Mrs. Fiske has drawn of this woman. And, moreover, a more sympathetic one. The actress makes one forgive the woman. That is genius. And, remember, all this is done with the utmost simplicity and clarity of method. There is not one false or unnecessary stroke in the picture; not a single color that has the gaudy glow of the stage in it. In an artistic sense it is impeccable.

The Queen of Liars is deft in workmanship and full of suspensive interest. In the matter of thrill and strenuous grip upon the emotions the last act is much the best of all. Much of this comes, of course, from Mrs. Fiske's marvellous action, that searches the soul like the tones of a 'cello; but a fair share of credit is due the dramatists. Mr. Fiske, editor of THE DRAMATIC MIRROR has translated the play very cleverly.

Clevelander, Oct. 13.

Five years ago when Minnie Maddern married and ceased to act I threw up my hands in dismay. What would become of the American stage, if she, its pride and its hope, deserted it?

Clara Morris, genius that she was, held a waning light above her head. There were plenty of talented actresses, for the American girl is quick, sensitive and with the latent hysteria the stage demands, but there was only one Maddern.

All the years she was absent, when I saw vulgarity condoned, and incompetence, watered by printers' ink, blossom like the rose, the thought of her return consoled and inspired.

And yet, believe me or not, I dreaded to witness her return on Thursday night. Life is so cruel in its disillusions, and perhaps Mrs. Fiske would prove one. There is only the chance of retrogression, of deterioration, and let me tell you, a shattered idol leaves the niche more empty and more desolate than if it had never been occupied.

Fears were foolish, however. Mrs. Fiske's first words revealed her wisdom; her first act re-established her dominion. She has improved; not by inches, but by leagues. These few years of study, of observation, of comparison have been worth a lifetime of mere playing.

When Mrs. Fiske left the stage she was a genius, but a crude one. She acted only from her intuitions. Now she supplements them with intelligence. She wedded brains to heart and from the union has sprung an art that is absolute, flawless, certain and convincing. It is so far above the allurements of the stage, so natural, so spontaneous, that it is almost impossible to determine where will ceases and unconscious action asserts itself.

I am scrawling this to set the waiting presses in motion, but my pen alone is hurried. I ponder and weigh, though I fly, and so it is in sober earnestness that I set down here my honest belief that Minnie Maddern Fiske is the greatest actress in America to-day. And I doubt if the world can produce her equal.

Leader, Oct. 11.

The Queen of Liars proved to be a very clean and brilliant work, the brilliancy of which was enhanced by representation by one of the most capable dramatic companies that ever visited Cleveland. The incidents are developed in the most effective manner by the dramatists and the interest does not flag for a moment. It gains point by the splendid manner in which the characters are opposed to one another and played by the members of the company. Although Minnie Maddern, as we knew her then, has been in retirement for five years, she has lost nothing of her finish or power, but has rather gained instead. She portrays the part of Marie Deloche with great skill. The high social tone imparted to the whole play is most admirable.

Plain Dealer, Oct. 11.

Minnie Maddern Fiske belongs to the stage. She demonstrated that fact last night when she appeared in this city for the first time since her withdrawal from theatrical life. Six years have done much for the actress. That time she spent in a large degree in studying. Her schooling was not of books but of people. She returns to the stage with a new method. To a certain degree her acting may be said to resemble that of Clara Morris, and it is also marked with a strong individuality.

Press, Oct. 12.

Henrik Ibsen, the high priest of the new school of dramatic literature, was introduced to Cleveland Friday night and met with an enthusiasm that knew no bounds. It seemed impossible that Mrs. Fiske's art could carry her further than her performance of Thursday night, but her Nora is even greater than her Marie. Not in subtlety or in nature. Its superiority lies in its soul. Her Marie was a type of a woman; this Nora stands for an entire sex. It is a concrete expression of the woman that man, directing society, has made. It is at once a protest and an argument. Most stage characters are shut out from memory, as they are from sight, when the curtain falls. Mrs. Fiske's Nora remains to stir into thought. And with a deeper thought comes a profound admiration. All this is brought about by the simplest means on Mrs. Fiske's part. Her face is more eloquent than her tongue, and a slight gesture, a single pose, expresses many situations more significantly than words alone could. Briefly and emphatically, Mrs. Fiske's Nora is the greatest and truest bit of acting ever seen in Cleveland.

Leader, Oct. 12.

Mrs. Fiske and her splendid company last evening presented A Doll's House to a Cleveland audience for the first time. It is probable that no dramatic author has been more thoroughly discussed, has fiercer detractors or warmer defenders than Ibsen, and the drama gained largely in interest on that account, but it had not been in progress long before it won on its own merits. Much of this was due to Mrs. Fiske's graphic power, if one may so name it, in portraying the leading character of Nora, and some to the clever work of Ibsen. The play is certainly a study which can only exert a wholesome moral influence, and it appeals to the emotional feelings very strongly. It is quite impossible to imagine the soul of a distressed human being showing through the actor's art more vividly than does that of Nora in the embodiment of Mrs. Fiske. She treats the role in that realistic way which is in exact conformity with the intent of the author. All the characters were in good hands, and we shall never see the play done better.

THE CINCINNATI PRESS:

Commercial Gazette, Oct. 15.

Minnie Maddern Fiske has many qualities to commend her as an actress, but chief among her charms is her naturalness. Her suppression of emotion makes her all the more intense, and in the death scene in the last act of the play last night she was so painfully real that her audience fairly shuddered. Never was there an actress who better deserved success. It was apparent from the first instant of her appearance upon the stage that her heart and soul—and, better still, her mind—were in her work. There was intelligence manifest everywhere; not a line in the play but had been carefully thought out; not a word uttered that had not been well weighed; not an emotion that called for expression that had not been given such painstaking consideration that it was struck at once in the right key.

There was no slowness of attack; there was no hesitancy; there was no wavering of purpose, nor any dangerous dependence upon the inspiration of the moment. There was an exactness about all things, and yet so artistically was all accomplished that words, lines and action all came as with spontaneity born of the moment. Thus the freshness of the incidents was preserved, and the climaxes so naturally reached that one felt as a participant in the story; was a dweller, as it were, in the home of Marcel and Marie; shared Pierre de Sommancourt's dreadful secret; lived over the past with the sorrowing, misguided woman, and feared the coming of Olivier even as she did. It was not the Minnie Maddern of old, excepting in the color of her hair, the contour of her delicately modeled features and the still youthful charm of voice and person; her art may have aged and like good wine gathered strength and richness through the increase of time; but the woman herself is still young, and nothing but the intensity of her work, its truthfulness, its precision, its care, its finish and intelligence could persuade any of her admirers that nearly a decade had gone by since they first applauded her Caprice and other performances. Mrs. Fiske is a better artist for this progress of time, for fortunately she has not been idle, and industry, the best part of all genius, has, it is evident, kept pace with her other virtues. As Marie Deloche, as seen last night, she commanded the most discriminating applause, holding the most listless of her audience to the final curtain, when there came to her so positive a call as might have stirred the vanity of a Duse or a Bernhardt.

The play The Queen of Liars, tells a story full of heart and interest, and so intensely human that its influence is not to be denied; once begun, you must hear it out. The support tendered the accomplished star was of the best to the every individual.

Times-Star, Oct. 15.

The Queen of Liars is one of the few strong plays that France has sent us in a score of years. The authors shrink not from the true situation, thrilling in its intensity and tragic beyond words. There is no juggling with the public's love of a satisfying after-taste; nothing to palliate the obvious horror of the climax to which logic and truth must lead.

Sydney Grundy in Sowing the Wind treats a similar theme at a distance, as it were, and with a gingerly regard for convention and the demands of mediocrity. Daudet and Hemique draw their picture with all the sternness and decision that the subject demands.

Like Balzac, they have shown that the smallest details of life are often the active agents in the greatest tragedies of human existence. The dialogue is brilliantly incisive; the incidents are handled with extraordinary deftness. Above all, character is sharply defined. What one must particularly admire in the play is the fact that none of its characters is exaggerated.

The Marie Deloche of Mrs. Fiske is a work of the highest art; a work which one could long to see transfixed into permanence like the canvas of a Rembrandt. The traditions of the Comédie-Française have left their impress even upon the stage emotions of this country. There are certain ways to say certain things, certain inflections required under certain circumstances. In all she does Mrs. Fiske is intensely real. She works from within outward, and the character she assumes has a truth and unity that could be produced in no other way. Nothing could be further from convention than Marie Deloche, nothing more appealingly intense in its truth and vital realism. . . If Mrs. Fiske had not uttered a word one might have read the story of Marie's life, her hopes her suffering, her mental anguish, in her face. When Marie first realized that her happiness was doomed, as she stared vacantly into space, one could feel with her the anguish of her thoughts. Not a word was spoken.

Mrs. Fiske's company is well adapted to its work.

Once more, The Queen of Liars is a play of vital interest. Even at this early date one need not hesitate to place it among the few gems that the stage will give us this Winter.

Enquirer, Oct. 15.

The return of Minnie Maddern Fiske to the stage is hailed with as much delight as her retirement some years ago was deplored. Then she was bright, bewitching Minnie Maddern, and now she is the wife of that journalist and playwright, Harrison Grey Fiske. The fascinating woman has lost none of her attractiveness. She is just as pretty and more of an actress than ever. The fashionable audience at the Walnut last night had the pleasure of greeting her upon her first reappearance in Cincinnati in a play that is of an entirely different character from anything that she has ever undertaken before. While the story of The Queen of Liars is pathetic it is intensely interesting. One cannot but be absorbed in the character of Marie Deloche, which is charmingly assumed by Mrs. Fiske. There is an ingenuousness about it, a delicacy and finesse, that captivates an audience and excites admiration for a woman who, with a motive to shield herself, lies with a volubility and ingenuity that is as natural as it is astounding. Minnie Maddern Fiske by her work last night stamped herself as one of the genuinely agreeable and natural actresses of the country. She is sweet, sympathetic and impressive. The Queen of Liars is a dramatic production of merit.

Tribune, Oct. 15.

The Queen of Liars is a drama of the strongest kind, and it was splendidly rendered. To act such a role as Marie Deloche calls for the highest artistic powers. It is no easy part to play—now the happy, laughing bride now the scheming woman who sees the dark shadows of the past throwing themselves across her path. Yet Mrs. Fiske filled the exacting requirements of this difficult part to perfection.

She is an admirable representative of the modern school of acting. Her art is so lifelike that the spectator is not conscious of art—to him it is so real as to be truth and reality themselves. She is above all things natural. There are no conventional stage ways or stage intonations. Her death was done in no usual manner. And in the confession to the Abbé, which just preceded it, there was a boldness of treatment that belongs to the French stage.

Mrs. Fiske deserves a week of great success. Her artistic and scholarly work, her great gift of acting, to which experience has added so much, her womanly graces, the new and excellent play she brings all deserve crowded houses. To see her is to find relief from so much of the modern claptrap that certainly does not elevate or better the stage.

Tribune, Oct. 18.

GREAT IS MRS. FISKE.

IBSEN'S PLAY, A DOLL'S HOUSE, MAKES A PROFOUND SENSATION.

A great actress, supported by an excellent company, is playing at the Walnut Street Theatre this week. Minnie Maddern Fiske has been presenting an adaptation by Harrison Grey Fiske of one of Daudet and Hennique's plays entitled The Queen of Liars, and it seems every one who has seen the performance acted as a press agent for Mrs. Fiske. The audiences at the Walnut have been growing in size as the skeptical public has begun to learn that some of the theatrical comets of the season was to be seen.

Last night Mrs. Fiske presented Henrik Ibsen's much discussed play A Doll's House. The performance was one long to be remembered. Indeed, there were many habitual theatre-goers in the audience of last night who regarded it as one of the greatest in the history of local theatricals. . . . Then follows a great scene, in which Nora is the master spirit. She tells her husband that she has been living for ten years with a stranger and now that she has learned his true character she can no longer live with him. She will go out into the world and learn, she says, and out she goes. The greatest bit of acting of the night occurred during this scene. Mrs. Fiske sat quietly in a chair during that great interview. She "talked straight from the shoulder, so to speak, and every word carried weight with it.

In a perfectly natural way, quietly; without gesture or the introduction of the slightest suspicion of a stage trick, Mrs. Fiske produced an effect upon her audience that was at once powerful, novel and fascinating. How she did it, it is impossible to describe—'twas the quintessence of art, illuminated by the divine spark. There's no denying it, Mrs. Fiske is a genius.

Commercial Gazette, Oct. 18.

Minnie Maddern Fiske gave Cincinnati playgoers their first hearing of an Ibsen drama at the Walnut Street Theatre last night. For this she is to be thanked, if for nothing else; but, indeed, there is a great deal more for which this intelligent, energetic and talented actress is to be praised; so much, indeed, that it would be a task of magnitude to even hastily itemize the debit account as it should stand. Her Queen of Liars has much in it that should endear her to all lovers of the drama, but her Nora, in A Doll's House, is an effort that entitles her to the applause of even that exacting few who see but little merit in the best efforts of the modern stage.

Henrik Ibsen has, indeed, made people think, and after A Doll's House, admirably performed as it was last night, there will be many in Cincinnati who will want a closer acquaintance with his works, and will think deep and long before making up their minds just how to consider him as a dramatist. The story of this particular play is fascinating, though gloomy, and so intensly real that the audience of last night did not seem to know just where to begin or end their applause. Its handling may not have been dramatic, or at least conventional, but, simple as it appeared, it was the work of a master whose courage in his own strength had evidently determined him to be original, to despise the well-worn roads and hew out pathways of his own, direct to the only seemingly logical denouement; and be it said that had the dramatist himself have selected his cast he could not have found better assistants in his work.

There was not a character that did not seem to have been written for the very individual intrusted with it, and above all the Nora of Mrs. Fiske was such an incomparable bit of acting that we do not wonder that able and conservative critics have thought fit to compare her with Duse. We, of course, have not seen the great Italian actress in this locality, but her chief virtue is said to be her naturalness, and if she excels very greatly Mrs. Fiske in this respect, she must be, indeed, a genius fit to excite the jealousy of a Bernhardt.

In speaking of The Queen of Liars, we found occasion to comment upon Mrs. Fiske's naturalness; her careful avoidance of anything bearing the slightest suggestion of rant, but the full force of her truth to nature was not felt until she appeared as Nora in A Doll's House. Her strength in repose cannot well be described. Her facial pantomime, as it may be called, is a thing to be marveled at; she never finds it necessary to become hysterical to arouse an audience; her suppressed emotion is far more potent to move one to tears or applause than all the gymnastic wringing of hands, flouting upon sofas, tearing at draperies, or the thousand one other tricks resorted to by the so-called "emotional" actresses that have had their day with the public.

In the avoidance of the conventional, Mrs. Fiske is quite as daring as Ibsen himself, and as true an idealist, her Nora being above all ordinary women, and as no ordinary woman could make her. She is an Ibsenist of the best, a fitting exponent of him who has been termed the "Prince of Idealists." She deals with human nature even as he does, but she seems concerned only with the spiritual and mental sides of the characters she portrays. She has no sympathy with the pet schemes and tricks of the modern-day actress no more than has the Norwegian with the "social and political forms," to use his own words, but goes direct to her work with the purpose of "making people think." The applause last night was most generous, and at the conclusion of the play she was honored as but few actresses have been by most positive and insistent curtain calls.

Times-Star, Oct. 19.

The performance last night was a delight to the soul. From beginning to end one felt the inspiration of the wonderful woman of mobile countenance and deep-thinking eyes who played Nora.

Mrs. Fiske's Nora haunts one. Ibsen's spirit of directness is hers. Her awakening in the last act is one of the most intensely real conceptions the modern school has given us. It is played in a low key, suggesting emotion rather than expressing it that lifts one unconsciously from the artificialities of the stage to the thought and character of the poet's woman. In the playful scenes of the first act one may imagine possibly a more abandoned "doll," a merrier "Vark," but it is difficult to conceive of anything more direct, more inexpressibly human than Nora's description of the abyss that has suddenly opened between her husband and herself. Bernhardt never drew anything with truer lines.

The spirit of realism Mrs. Fiske seems to have infused in her company. "It is too real," said a lady in the audience. "I feel as if the wall of a room were taken out and I were looking at something that I should not—at the privacy of a home." No criticism could be more to the point.

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DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

ALL THE COMFORTS OF HOME: Johnstown, Pa., Oct. 22, Greensburg 23, McKeesport 24.

A BREEZY TIME (Fitz and Webster): Fayetteville, N. C., Oct 22, Wilson 23, Goldsboro 24, Durham 25, Oxford 26, Henderson 28 Raleigh 29, Greensboro 30, Winston 31, Salisbury Nov. 1, Charlotte 2.

AMY LEE AND FRANK DOANE: Reading, Pa., Oct. 22, Lancaster 23, Allentown 24, Norristown 25, Frankford 26.

ALABAMA (Clement Bainbridge, mgr.): Portage, Wis., Oct. 22, Winona, Minn., 23, Eau Claire, Wis., 24, Chippewa Falls 26.

ARTHUR C. SHOMAN (E. J. Dellinger, mgr.): Norwich, N. Y., Oct. 22, Earlville 23, Waterville 24, Little Falls 26, Gloversville 28.

ADA VAN ETTA (Charles L. Young, mgr.): Waterville, N. Y., Oct., 22, Hamilton 23, Clinton 24, Boonville 25, Lowville 26.

ANNA E. DAVIS: Norwalk, O., Oct. 21-26.

A CONTENTED WOMAN (Hoyt and McKee mgrs.): Salt Lake City, Utah, Oct. 24-26, Ogden 28, San José, Cal., 30, Stockton 31, Sacramento Nov. 1, 2, San Francisco 4-9.

A MONEY ORDER (Jule Walters, mgr.): Manchester, N. H., Oct. 21-23, Lowell, Mass., 24-26, Scranton, Pa., 28-30.

A RAILROAD TICKET (W. W. Freeman, mgr.): Brooklyn, N. Y., Oct. 21-26.

ADA REHAN (Augustin Daly, mgr.): Philadelphia, Pa., Oct. 21-26, Boston, Mass., 28-Nov. 2.

A FATTED CALF (Eastern; Eugene Robinson, mgr.): New Orleans, La., Oct. 20-26.

A TEXAS STEER (Hoyt and McKee, props.): Omaha, Neb., Oct. 21-23.

AN AMERICAN GIRL: Cincinnati, O., Oct. 21-26, Louisville, Ky., 28-30, Bowling Green 31 Nashville, Tenn., Nov. 1, 2.

A CRACKER JACK: Council Bluffs, Ia., Oct. 27, Sioux City 28, 29, Lemar 30, Cherokee 31, Fort Dodge Nov. 1, Webster City 2.

ALLEN AND HILL: Middleville, N. Y., Oct. 21-26.

A BACHELOR'S BABY: Boston, Mass., Oct. 21-26.

A BLACK SHEEP (Hoyt and McKee, mgrs.): Washington, D. C., Oct. 21-26, Harrisburg, Pa., 28, Reading 29, Trenton, N. J., 30, Allentown, Pa., 31, Wilkesbarre Nov. 1.

ANDERSON THEATRE: Arrowsmith, Ill., Oct. 21-26.

A BAGGAGE CHECK (W. S. Butterfield, mgr.): Albany, N. Y., Oct. 23-25.

A. V. PEARSON'S PACIFIC STOCK: Fond du Lac, Wis., Oct. 21-26, Oshkosh 28-Nov. 2.

BONNIE SCOTLAND (Sidney R. Ellis, mgr.): Cincinnati, O., Oct. 21-26.

BURMAH: Boston, Mass., Sept. 3—indefinite.

BIRDS OF A FEATHER (F. W. Stroh, mgr.): Detroit, Mich., Oct. 20-26, Defiance, O., 28, Wapakoneta 29, Troy 30, Dayton 31-Nov. 2, Wheeling, W. Va., 4-6, York, Pa., 7, Lancaster 8.

BUNCH OF KEYS (Gus. Bothner, mgr.): Uniontown, Pa., Oct. 22, Irwin 23, New Castle 24, Titusville 25, Oil City 26, Rochester, N. Y., 28-30, Auburn 31, Syracuse Nov. 1, 2.

BUBB COMEDY (George H. Bubb, mgr.): Rockville, Conn., Oct. 21-26, Woonsocket, R. I., 28-Nov. 2, Worcester, Mass., 4-9.

CHARLES T. ELLIS: Jersey City, N. J., Oct. 21-26, Brooklyn, N. Y., 28-Nov. 2, Toronto, Ont., 4-9.

CHARLEY'S AUNT (No. 2; Charles Frohman, mgr.): St. Joseph, Mo., Oct. 23, Kansas City, 24-26, Colorado Springs, Col., 28, Pueblo 29, Leadville 30, Aspen 31, Grand Junction Nov. 1, Ogden, Utah, 2.

CHARLEY'S AUNT (No. 1; Charles Frohman, mgr.): Brooklyn, N. Y., Oct. 21-26.

CHAUNCEY OLCOTT (Augustus Pitou, mgr.): New York city Sept. 30-Oct. 26.

CLAY CLEMENT (Joseph Adelman, mgr.): Nashville, Tenn., Oct 23-25.

CECIL SPOONER (B. S. Spooner, mgr.): Crawfordsville, Ind., Oct. 21-23, Ellwood 24-26, Madison, 28-Nov. 2.

CARRINGTON DRAMATIC (C. M. Raphun, mgr.): Chicopee, Coun., Oct. 22-28, North Adams, Mass., Nov. 4-9.

CHARLES L. DAVIS (Alvin Joslin): Griffin, Ga., Oct. 22, Anniston, Ala., 23, Decatur 24, Huntsville 25, Rome, Ga., 26, Atlanta 28, 29.

CORSE PAYTON (David J. Ramage, mgr.) Parkersburg, W. Va., Oct. 21-26, Marietta, O., 28-Nov. 2.

CRESTON CLARKE: Reading, Pa., Oct. 23, Troy, N. Y., 24, Wilmington, Del., 25.

COON HOLLOW: St. Louis, Mo., Oct. 20-26, Pana, Ill., 28, Terre Haute, Ind., 29, Anderson 30, Portland 31, Newark, O., Nov. 1, Clarksburg, W. V., 2, Brooklyn, N. Y., 4-9.

COMPSTON'S PLAYERS (Guenther and Hallenbeck, mgrs.) Appleton, Wis., Oct. 21-26, Monitowoc 28-Nov. 2.

COTTON KING (Western; W. A. Brady, mgr.): Indianapolis, Ind., Oct. 21-26, Cincinnati, O., 28-Nov. 2.

COTTON KING (Eastern): New Bedford, Mass., Oct. 22, 23, Brockton 24, Attleboro 25, Woonsocket, R. I., 26, Providence 28-Nov. 2.

CHARLOTTE TITTELL (Wallace Munro, manager): Great Falls, Mont., Oct. 22, 23, Helena 24, 25, Marysville 26, Butte 28, 29, Anaconda 30, 31, Deer Lodge Nov. 1, 2, Missoula 4, 5, Dillon 6, 7, Pocatello, Idaho, 8.

CROLIUS SISTERS (Frank F. Burus, mgr.): Freehold, N. Y., Oct. 21-26; Fishkill 27-Nov. 2.

CUPID'S CHARIOT; Orange, N. J., Oct. 22, Morristown 23, New Brunswick 24, Wilmington, Del., 25, Chester, Pa., 26.

DELMONICO'S AT SIX (J. M. Ward, mgr.): Chicago, Ill., Oct. 20-26, Detroit, Mich., 27-Nov. 2, Grand Rapids 3-6, Battle Creek, 7, Dowagiac 8, Elkart, Ind., 9.

DERBY MASCOT: Troy, N. Y., Oct. 21-23, Schuylerville 24, Fort Edward 25, Lansingburg 26, Worcester, Mass., 28-Nov. 3.

DARKEST RUSSIA (Sidney R. Ellis, mgr.); Terre Haute, Ind., Oct. 22, Decatur, Ill., 23, Springfield 24, Bloomington 25, Streator 26, Chicago 27-Nov. 2.

DONNELLY AND GIRARD: Chicago, Ill., Oct. 21-26.

DANIEL A. KELLY (Outcasts of a Great City): New Castle, Ind., Oct. 22, Muncie 23, Alexandria 24, Frankfort 25, Lebanon 26, Indianapolis 28-30.

DOWN IN DIXIE: (Davis and Keogh, mgrs.): Toledo, O., Oct. 21-26.

DE HOVEN COMEDY: East Liverpool, O., Oct. 21-26.

DERBY WINNER (A. H. Spink, prop.): Oskaloosa, Ia., Oct. 22, Cedar Rapids 23, Waterloo 24, Cedar Falls 25, Vinton 26, Iowa City 28, Muscatine 29, Davenport 30, Rock Island, Ill., 31, Moline Nov. 1, Jacksonville 2, Decatur 4.

DANIEL SULLY (The Social Lion): Little Falls, Minn., Oct. 23, Crookston 24, Grand Forks, N. D., 25, 26.

EDWARD HARRIGAN (M. W. Hanley, mgr.): Northampton, Mass., Oct. 22, Greenfield 23, Fitchburg 24.

E. H. SOTHERN (Daniel Frohman, mgr): New York city Sept. 4-Nov. 23.

EMMA WARREN: Corinth, Miss., Oct 21-26, Greenwood 28-Nov. 2, Yazoo City 4-9.

ETHEL TUCKER (H. P. Meldon, mgr.): Hazelton, Pa., Oct. 21-26, Pittston 28-Nov. 2.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): Providence, R. I., Oct. 21-26.

ELDON'S COMEDIANS: Girard, Ill., Oct. 21-26.

ELLINWOOD'S PLAYERS: Port Jervis, N. Y., Oct. 21-26, Middletown 28-Nov. 2.

EUGENE O'ROURKE (Wicklow Postman; W. F. Crossley, mgr.): Toronto, Ont., Oct. 21-26.

E. M. AND JOSEPH HOLLAND (Richard Mansfield, mgr.): Providence, R. I., Oct. 21-23, Worcester, Mass., 24, Springfield 25, Hartford, Conn., 26, Boston, Mass., 28-Nov. 16.

EFFIE ELLSLER: Tuscaloosa, Ala., Oct. 22, Selma 23, Mobile 24.

EIGHT BELLS (John F. Byrne, mgr.): Philadelphia Pa., Oct. 21-26.

EDWIN ROSTELL (J. Millett, mgr.): Unionville, Mo., Oct. 25, Chillicothe 28, Brookfield 30.

ENGINEER: Philadelphia, Pa., Oct. 21-26, Norristown 28-30, Wilmington, Del., 31, Frankford, Pa., Nov. 1, 2, Washington, D. C., 4-9.

FERRIS' COMEDIANS (Dick Ferris, mgr.); Chicago, Ill., Oct. 20-26.

FREDERICK WARDE: Richmond, Va., Oct. 22, 23, Roanoke 24, Knoxville, Tenn., 25, Chattanooga 26.

FOREPAUGH'S STOCK: Philadelphia Pa.—indefinite.

FAST MAIL (Northern; Martin Golden, mgr.): Columbia, Pa., Oct. 22, Carlisle 23, Reading 24, Lebanon 25, Harrisburg 26, Lancaster 28, Pottstown 29, Allentown 30, Leighton 31, Olyphant Nov. 1, Carbondale 2, Pittston 4, Wilkes Barre 5, Honesdale 6, Nanticoke 7, Berwick 8, Hazelton 9.

FAST MAIL (Southern; John B. Hogan, mgr.): Seattle, Wash., Oct. 22 23, Olympia 24, 25, Portland, Ore., 26, Walla Walla 28, Pendleton 29, Baker City 30, Boise City, Idaho, 31, Pocatello Nov. 1, Logan, Utah, 2, Brigham 4 Ogden 5, Salt Lake City 6, Provo 7, Park City 8 Rock Spring, Wyo., 9.

FORGIVEN (Edwin Forsberg): Pawtucket, R. I., Oct. 21 23, Fall River, Mass., 24-26.

FLORA STANIFORD (T. W. James, mgr.): Johnstown, Pa., Oct. 21-26.

FINNIGAN'S BALL (Murray and Mack: Frank T. Merritt, mgr.): St. Paul, Minn., Oct. 21-26, Minneapolis, 27-Nov. 2.

FREDERICK BANCROFT (Clarence Flemming, mgr.): Watertown, N. Y., Oct., 23, Ogdensburg 24, Ottawa, Ont., 25, 26, Montreal, P. Q., 28-Nov. 2, Toronto, Ont., 4-9.

FRAWLEY CO. (T. Daniel Frawley, mgr.): Los Angeles, Cal., Oct. 6-Nov. 16.

FAUST (Morrison's): Rochester, N. Y., Oct. 21-26.

FABIO ROMANI (Aiden Benedict): Ticonderoga, N. Y., Oct 22, Whitehall 23, Fort Edward 24, Saratoga 25, Ballston 26, Cohoes 28.

FANNY RICE (G. W. Purdy, mgr.): Meadville, Pa., Oct. 22, Ashtabula, O., 23, Cleveland, O., 24-26, Columbus 28-30, Indianapolis, Ind., 31-Nov. 2.

FLAG OF TRUCE (Walter Sanford, mgr.): Franklin, Ind., Oct. 25, Columbus 26, Seymour 28, North Vernon 29, New Albany 30, Bedford 31, Washington Nov. 1, 2.

GLADYS WALLIS (John W. Dunne, mgr.): Columbus, O., Oct. 28-30, Dayton 31, Anderson, Ind., Nov. 1, Terre Haute 2, St. Louis, Mo., 4-9.

GREAT BROOKLYN HANDICAP (Aubrey Mittenthal, mgr.): Springfield, Mass., Oct. 22, Holyoke 23, Pittsfield 25, North Adams 26, Troy, N. Y., 28-30, Albany 31-Nov. 2.

GAY PARISIANS (Charles Frohman, mgr.): New York city Sept. 23—indefinite.

GLADYS WALLIS (John W. Dunne, mgr.): Indianapolis, Ind., Oct. 24-26.

GIRL WANTED (Davis and Keogh, mgrs.): New Haven, Conn., Oct. 21-23, Hoboken, N. J., 24-26.

GIRL I LEFT BEHIND ME: Hartford, Conn., Oct. 23, Middletown, 24, Bridgeport 25, Danbury 26, Hoboken, N. J., 28-30.

GREAT DIAMOND ROBBERY (Palmer and Knowles, mgrs.): New York city Sept. 2-Nov. 2.

GREEN GOODS MAN (W. E. Gorman, mgr.): St. Louis, 11., Oct 27, Louisiana, Mo., 28 Mexico 29, Columbia 30, Moberly 31, Brookfield Nov. 1, Chillicothe 2, Leavenworth, Kans., 3, Egerton, Mo., 4, St. Joseph 5, 6, Topeka, Kans., 7, Lawrence 8.

GEORGE MONROE: Pittsburg, Pa., Oct. 21-26, Brooklyn, E. D., 28-Nov. 2.

GRIFFITH'S FAUST (E. A. Church, mgr.): Muscatine, Ia., Oct. 22, Davenport 23, Moline, Ill., 24, Ottawa 25 Benton Harbor, Mich., 28, South Bend, Ind., 29, Dowagiac, Mich., 30, Kalamazoo 31, Ann Arbor Nov. 1, Pontiac 2, Detroit 3-9.

GUSSIE JOHNSTONE: Joplin, Mo., Oct. 21-26.

HENRY MELNOTTE: Moundsville, W. Va., Oct. 23, 24.

HENDERSON COMEDY: Galion, O., Oct. 21-26, Akron 28-Nov. 2.

HUMANITY (W. A. Brady, mgr.): Boston, Mass., Oct. 21-Nov. 2.

HOWARD STOCK (John A. Preston, mgr.): Saratoga, N. Y., Oct. 21-26.

HELENE MORA: Minneapolis, Minn., Oct. 20-26.

HELEN BLYTHE: Rochester, N. Y., Oct. 28-Nov. 2.

HAMILTON-PHILLIPS: Bloomfield, Ind., Oct. 21-26.

HOSS AND HOSS: Montreal, P. Q., Oct. 21-26.

HERNE'S SHORE ACRES (William B. Gross, mgr.): Toronto, Ont., Oct. 21-23, Buffalo, N. Y., 24-26, Cleveland, O., 28-Nov. 2, Pittsburg, Pa., 4-9.

HOYT'S COMEDY (H. G. Adams, mgr.): Monett, Mo., Oct. 21-26, Aurora 28-Nov. 2.

HARRISON J. WOLFE: Auburn, N. Y., Oct. 22, Seneca Falls 23, Dansville 24, Hornellsville 25, 26, Wellsville 28, Emporium, Pa., 29, Punxsutawney 30, Dubois 31 Fredonia, N. Y., Nov. 2, Corry, Pa., 4, Titusville 5, Oil City 6, Franklin 7, Youngstown, O., 8.

HEART OF MARYLAND: New York city Oct. 22—indefinite.

HENRY IRVING: Boston, Mass., Sept. 30-Oct. 26, New York city Oct. 29-Dec. 21.

HANFORD, SPENCER AND O'BRIEN (Edwin P. Beebe, bus. mgr.): Oil City, Pa., Oct. 22, Butler 24, Apollo 25, Altoona 26, Bellefonte 28, Tyrone 29, Johnstown 30, Cumberland, Md., 31, Hagerstown Nov. 1.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Worcester, Mass., Oct. 21-26, Leominster 28, Clinton 29.

IN SIGHT OF ST. PAUL'S: Boston, Mass., Sept. 30-Nov. 2, New York city 4—indefinite.

IN OLD KENTUCKY (No. 1; Jacob Litt, mgr.): Elizabeth, N. J., Oct. 23, Paterson 24-26.

IN OLD KENTUCKY (No. 2; Jacob Litt, mgr.): Hot Springs, Ark., Oct 24, Little Rock 25, Cairo, Ill., 28, Henderson, Ky., 29, Evansville, Ind., 30, Terre Haute 31, Indianapolis Nov. 1, 2, Lafayette 4, Frankfort 5, Anderson 6, Dayton, O., 7-9.

JAMES O'NEILL (W. F. Connor, mgr.): Rochester, N. Y., Oct. 21-23, Lyons 24, Binghamton 25, Ithaca 26, Syracuse 28, 29, Elmira 30, Corning 31, Scranton, Pa., Nov. 1, 2.

JOSEPH HART (A Gay Old Boy; D. W. Truss and Co., mgrs.): Providence, R. I., Oct. 21-26, Fall River, Mass., 28, Brockton 29, Attleboro 30 Lowell 31, Holyoke Nov. 1, Bridgeport, Conn., 2.

JOHN A. VICTOR: Evansville, Ind., Oct. 24-26, Olney, Ill., 28-30 Newton 31-Nov. 2, Robinson 4-6, Sullivan, Ind., 7-9.

J. K. EMMET (John F. Sullivan, bus.-mgr.): Brunswick, Ga., Oct. 23, Waycross 24, Savannah 25, Charleston, S. C., 26, Augusta, Ga., 27, Atlanta Nov. 1, 2.

JOE OTT (Star Gazer): Charleston, S. C., Oct. 22.

JOHN KERNELL: Buffalo, N. Y., Oct. 21-26.

JOHN DREW (Charles Frohman, mgr): New York city Sept. 23—indefinite.

JESSIE MAE HALL (O. M. Hall, mgr.): Evansville, Ind., Oct. 21-26, Alexandria 28-Nov. 2.

JOLLY OLD CHUMS: Peoria, Ill., Oct. 21, Burlington, Ia., 22, Oskaloosa 23 Marshalltown 24, Des Moines 25, 26.

JOSEPH JEFFERSON: New York city Oct. 14-Nov. 2.

JOSEPH MURPHY: Cleveland, O., Oct. 21-26.

JOHN E. BRENNAN (Tim the Tinker; Frank W. Lane, mgr.): Adams, Mass., Oct. 22, Greenwich, N. Y., 24, Philmont 25, Chatham 26, Holyoke, Mass., 28-30, New Haven, Conn., 31-Nov. 2.

JAMES B. MACKIE (Grimes' Cellar Door): Paducah, Ky., Oct. 22, Cairo, Ill., 23, Memphis, Tenn., 24-26, Springfield, Mo., 28, Carthage 29, Pittsburg, Kan., 30, Joplin, Mo., 31, Galena, Kans., Nov. 1, Fort Scott 2.

JULIA MARLOWE-TABER AND ROBERT TABER. (Theodore Bromley, mgr.): Peoria, Ill., Oct. 22, Bloomington 23, Decatur 24, Springfield 25, Quincy 26, Kansas City, Mo., 28-Nov. 2 Cincinnati, O., 4-9.

KATIE EMMETT (Hubert Sackett, mgr.): Milwaukee, Wis., Oct. 21-26.

KATIE PUTNAM (Will. O. Wheeler, mgr.): Montgomery, Ala., Oct. 22, Talladega, Ala., 23, Rome, Ga., 24, Atlanta 25, 26.

KATHERINE ROBER: Providence, R. I., Oct. 21-26.

LOST PARADISE (William Morris): Belton, Tex., Oct. 22, Waco 23, Fort Worth 24, Sherman 25, Gainesville 26.

LANGDON DRAMATIC: Smyrna, Del., Oct. 21-26.

LAND OF THE MIDNIGHT SUN (A. V. Pearson, mgr.): Chicago, Ill., Oct. 20-26.

LILLIAN LEWIS: Lincoln, Neb., Oct. 22.

LOUISE AVDELLE: Edenton, N. C., Oct. 22, 23.

LOUIS JAMES (Wagenhals and Kemper, mgrs.): Galveston, Tex., Oct. 22, 23, San Antonio 24, 25, Austin 26, Waco 28, Fort Worth 29, Dallas 30, 31, Tyler, Nov. 1, Greenville 2, Sherman 4, Paris 5, Texarkana 6, Hot Springs, Ark., 7, Little Rock 8, 9.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): Harlem, N. Y., Oct. 21-26.

LAND OF THE LIVING: Bridgeport, Conn., Oct. 21-23, New Haven 24-26, Philadelphia, Pa., 28-Nov. 2, New York city 4-9.

LITTLE TRIXIE (Fred. Rathbins, mgr.): Plainfield, N. J., Oct. 25, Burlington 26, Philadelphia, Pa., 28-Nov. 2.

LINDSAY'S COMEDIANS: Danville, Va., Oct. 21-26.

LEWIS MORRISON (E. J. Abram, mgr.): Brooklyn, N. Y., Oct. 21-26.

LOST IN NEW YORK: Thomaston, Conn., Oct. 22, Waterbury 23, Bridgeport 24-26.

LIMITED MAIL (Elmer E. Vance, manager): Columbus, Ga., Oct. 22, Americus 23, Montgomery, Ala., 24, Selma 25, Meridian 26, New Orleans, La., 27-Nov. 2.

MALONEY'S WEDDING (E. H. Macoy, mgr.): Austin, Minn., Oct. 22, Albert Lea 23, Eldora, Ia., 26, Sioux Falls, S. D., Nov. 4.

MORA: Elizabeth, N. J., Oct. 21-26.

MAY IRWIN (Rich and Harris, mgrs.): New York city Sept. 16-Nov. 16.

MARIE WELLESLEY (Richard Ober, manager): Appleton, Wis., Oct. 21-26, Racine 28-Nov. 2.

MYLES ARDON (Andrew Mack; D. W. Truss and Co., mgrs.): Manchester, N. H., Oct. 22, Haverhill, Mass., 23, Lawrence 24, Lowell 25, 26.

MIDNIGHT FLOOD (Eagan and Wilber, mgrs.): Lowell, Mass., Oct. 21-24, Manchester, N. H., 24-26, South Framingham 28, Woonsocket, R. I., 29, Willimantic, Conn., 30, Wilmington, Del., 31-Nov 2.

MILK WHITE FLAG (Hoyt and McKee, mgrs.): Cincinnati, O., Oct. 21-26.

MIDNIGHT SPECIAL: Scranton, Pa., Oct. 21-23, Binghamton, N. Y., 24-26.

MURRAY DRAMATIC: Wickford, R. I., Oct. 23, 24, Wakefield 25, 26.

McDOODLE AND POODLE (Rice and Barton, mgrs.): Shamokin, Pa., Oct. 22, Ashland 23, Mahanoy City 24, Tamaqua 25, Mauch Chunk 26, Wilkesbarre, 28-30, Harrisburg 31, Carlisle Nov. 1, York 2.

MINNIE LESTER: Glen Falls, N. Y., Oct. 21-26, Burlington, Vt., 28-Nov. 2, Ogdensburg, N. Y., 4-9.

MAUD HILLMAN (W. G. Snelling, mgr.): Johnstown, N. Y., Oct. 21-26, Schenectady 28-Nov. 2.

MR. AND MRS. ROBERT WAYNE: Jackson, Mich., Oct. 21-26, Battle Creek 28-Nov. 2.

MARIE WAINWRIGHT (Julian Magnus, mgr.): Pittsburg, Pa., Oct. 21-26, Washington, D. C., 28-Nov. 2.

MINNIE MADDERN FISKE (Henry Greenwall and Co., mgrs.): Logansport, Ind., Oct. 22, Joliet, Ill., 23, Milwaukee, Wis., 24-26, Chicago, Ill., 28-Nov. 2, Fort Wayne, Ind., 4, Jamestown, N. Y., 5, Rochester 6, 7, Albany 8, 9.

MIDDAUGH'S MUSICAL COMEDY (T. D. Middaugh, mgr.): Kingston, N. Y., Oct. 21-26.

MEXICO (Arthur C. Aiston, mgr.): Hannibal, Mo., Oct. 22, Quincy, Ill., 23, Burlington, Ia., 24, Peoria, Ill., 25, Lafayette, Ind., 26, Indianapolis 28-30, Columbus, O., 31-Nov. 2.

MADAME SANS GENE (Augustus Pitou, mgr.): Chicago, Ill., Oct. 14-26.

MODJESKA (Frank L. Perley, mgr.): Brooklyn, N. Y., Oct. 20-26.

MR. AND MRS. SEWARD (G. L. Lawrence, mgr.): Sharpsville, Pa., Oct. 21-23.

NAT C. GOODWIN (George J. Appleton, mgr): New York city Sept. 16-Nov. 9.

NELLIE MCHENRY (The Bicycle Girl; J. B. Delcher, bus. mgr.): Newark, N. J., Oct. 21-26, Hoboken 28-30.

OLIVER BYRON (J. P. Johnson, mgr.): Philadelphia, Pa., Oct. 21-26, North Adams, Mass., 28, Greenfield 29, Leominster 30, Pawtucket, R. I., Nov. 1, 2, Waverly 4, Fall River, Mass., 5, Newport, R. I., 6, New Bedford, Mass., 7, New London, Conn., 8, Waterbury 9.

OLD RUBE TANNER: Frankfort, N. Y., Oct. 25, Canastota 26, Oneida 28, Cazenovia 29, Norwich 30.

OTIS SKINNER: Milwaukee, Wis., Oct. 21-23.

OLD GLORY (W. A. Brady, mgr.): Brooklyn, E. D., Oct. 21-26, Newark, N. J., 28-Nov. 2.

O'HOOLIGAN'S MASQUERADE (W. B. Watson, mgr.): Martinsburg, Md., Oct. 22, Frostburg 23, Mt. Pleasant, Pa., 24, Greensburg 25, McKeesport 26, New Castle 28, Beaver Falls 29, East Liverpool, O., 30, Wheeling, W. Va., 31-Nov. 2.

O'FLARITY'S VACATION: Burlington, Ia., Oct. 26.

ON THE BOWERY (Davis and Keogh, mgrs.): Chicago, Ill., Oct. 21-Nov. 2, South Chicago 3, Peoria 4, Burlington, Ia., 5, Quincy, Ill., 6, Jacksonville 7, Springfield 8, Decatur 9.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.): Washington, D. C., Oct. 21-26, Jersey City, N. J., 28-Nov. 2.

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Ligonier, Ind., Oct. 22, Warsaw 23, Bourbon 24, Piercetown 25, Churubusco 26, Kendallville 28, La Grange 29.

OLGA NETHERSOLE (Charles and Daniel Frohman, mgrs.): Rochester, N. Y., Oct. 24-26.

ONLY A FARMER'S DAUGHTER (Josh. Ogden, mgr.): Greenville, Tenn., Oct. 23, Asheville 25, Morristown 26, Knoxville 28, Chattanooga 29, Athens 30, Tullahoma 31, Nashville Nov. 1, 2, Columbus 4, Murfreesboro 5, Winchester 6, Decatur, Ala., 7, Huntsville 8, Dalton, Ga., 9.

PUDD'NHEAD WILSON; Brooklyn, N. Y., Oct. 21-Nov. 9.

PETER F. DAILEY (The Night Clerk, Rich and Harris, mgrs.: Philadelphia Pa., Oct. 21-26.

PAY TRAIN (E. B. Hilton, mgr.): Payson, Utah, Oct. 22, Grand Junction, Col., 23, Glenwood 24, Aspen 25, Leadville 26, Sedalia 28, Canon City 29, Cripple Creek 30, Victor 31, Pueblo Nov. 1, Colorado Springs 2, North Platte, Neb., 4, Kearney 5, Grand Island 6, Columbus 7, Norfolk 8, Sioux City, Ia., 9.

PLAYS AND PLAYERS: Grand Rapids, Mich., Oct. 21-26.

PECK'S BAD BOY: Knoxville, Tenn., Oct. 24, Somerset, Ky., 25, Lexington 26.

PRINGLE-MAY: Le Grand, Ore., Oct. 21-28, Pomeroy, Wash., 27-Nov. 2, Waitsburg 3-9.

PAWN TICKET 210 (Edith Ellis; A. D. McLean, mgr.): Mansfield, O., Oct. 22, Wabash, Ind., 24, Huntington 25, Fort Wayne 26.

ROBERT GAYLOR (In a Big City; W. A. Brady, mgr.): Philadelphia, Pa., Oct. 21-26, Brooklyn, N. Y., 28-Nov. 2.

ROBERT HILLIARD (W. G. Smyth, mgr.): Brooklyn, N. Y., Oct. 21-26, Philadelphia, Pa., 28-Nov. 2.

RHEA (Rich and Maeder, mgrs.): Albany, N. Y., Oct. 21, 22, Pittsfield, Mass., 23, Amsterdam, N. Y., 24, Gloversville 25, Schenectady 26, Herkimer 28, Ilion 29, Utica 30, Camden 31, Fulton Nov. 1, Auburn 2.

ROXY OF THE HILL: Brooklyn, N. Y., Oct. 21-26.

RIDE FOR LIFE: Norfolk, Va., Oct. 24, Richmond 25, 26.

ROBERT MANTELL (D. A. Bonta, mgr.): Montreal, P. Q., Oct. 21-26, Quebec 28, 29, Ottawa, Ont., 30, 31, Kingston N.w. 1, 2, St. Thomas 4, London 5, Hamilton 6, 7, Guelph 8, Bradford 9.

RUSH CITY (Davis and Keogh, mgrs.): Chicago, Ill., Oct. 13-26.

ROLAND REED (E. B. Jack, mgr.): Watertown, N. Y., Oct. 22, Utica 23, Wellington 24, Williamsport, Pa., 25, Scranton 26, Brooklyn, N. Y., 28-Nov. 2.

REED AND ROBINSON (H. T. Reed, mgr.): Lansingburg, N. Y., Oct. 21-23, Cohoes 24-26.

SOL SMITH RUSSELL (Fred. G. Berger, mgr.): Baltimore, Md., Oct. 21-26, Norfolk, Va., 28, Richmond 29, 30, Wilmington, Del., 31, Charleston, S. C., Nov. 1, Atlanta, Ga., 4-8, Mobile, Ala., 9.

SIDE TRACKED (Jule Walters; Will O. Edmunds, mgr.): Salina, Kans., Oct. 22, Abilene 23, Clay Centre, 24, Topeka 26.

SHAFT NO. 2: St. Louis, Mo., Oct. 20-26.

SI PLUNKARD: Paris, Ill., Oct. 22, Charleston 23, Shelbyville 24, Hillsboro 25, Pana 26.

SIDEWALKS OF NEW YORK: Newark, N. J., Oct. 21-26, Brooklyn, N. Y., 28-Nov. 2.

SAWTELLE DRAMATIC: Fall River, Mass., Oct. 21-26, New Bedford 28-Nov. 2, Taunton 4-9.

SOWING THE WIND (No. 1; Charles Frohman, mgr.): Boston, Mass., Oct 21-26, New Britain, Conn., 28, Springfield, Mass., 29, Worcester 30, Providence, R. I., 31-Nov. 2.

SPECIAL DELIVERY (J. J. Coleman, mgr.): Easton, Pa., Oct. 22, Middletown, N. Y., 23, Poughkeepsie 26.

SPAN OF LIFE (William Calder, mgr.): New Orleans, La., Oct. 21-26.

STUART ROBSON: Washington, D. C., Oct. 21-26.

SHORE ACRES (William B. Gross, mgr.): Chester, Pa., Oct. 23, Easton 24, Reading 25, 26, Allentown 28, Bethlehem 29, Hazelton 30, Scranton 31-Nov. 1, Wilkesbarre 2, Shamokin 4, Williamsport 5, Lancaster 6, Harrisburg 7, Altoona 8, Johnstown 9.

STRUGGLE OF LIFE (Walter Sanford, mgr.): New York city Oct. 21-26, Yonkers 28, 29, Derby, Conn., 30, 31, Meriden Nov. 1, 2, Hartford 4-6, Waterbury 7-9.

SLAVES OF GOLD (W. T. Fennessy, mgr.): Harlem, N. Y., Oct. 21-26, New Haven, Conn., 28-30, Paterson, N. J., 31-Nov. 2, Baltimore, Md., 4-9.

SILVER KING (Carl Haswin, mgr.): Portsmouth, N. H., Oct. 22, Portland, Me., 23, 24, Bath 25, Augusta 26, Bangor 28, 29, Waterville 30, Amesbury, Mass., Nov. 1.

SHENANDOAH (Charles Frohman, mgr.): Grand Rapids, Mich., Oct. 21-26, Detroit 27-Nov. 1.

THE WORLD AGAINST HER (Agnes Wallace Villa): Wilkesbarre, Pa., Oct. 21-23, Nanticoke 24 Bethlehem 25, Pottstown 26, Philadelphia 28-Nov. 2.

TRIP TO CHINATOWN (Hoyt and McKee, mgrs.): Little Rock, Ark., Oct. 22, Memphis, Tenn., 23, Jackson 24, Paducah, Ky., 25, Cairo, Ill., 26, St. Louis, Mo., 27-Nov. 2.

THE DEFAULTER (E. C. Ellis, mgr.): Omaha, Neb., Oct. 22-23, Falls City 24, Parsons, Kans., 25, Pittsburg 26, Joplin, Mo., 27, Ft. Scott Kans., 28, Sedalia, Mo., 29, Jefferson City 30, Mexico 31.

THE TORNADO (Northern; Jay J. Simms, mgr.): Danville, Ill., Oct. 22, Champaign 23, Mattoon 24, Paris 25, Terre Haute 26, Richmond 28, Dayton, O., 29, Zanesville 30, Washington C. H. 31, Connellsville, Pa., Nov. 1, Wilmington, Del., 2, Philadelphia, Pa., 4-9.

THOMAS E. SHEA: Fitchburg, Mass., Oct. 21-23, Marlboro 24-26, Lawrence 28, 29, Waltham 30-Nov. 2, Lewiston 4-9.

THE TORNADO (Southern; J. H. Huntley, mgr.): Ellensburg, Wash., Oct. 23, Tacoma 24, Victoria, B. C., 25, Nanaimo 26, Vancouver 28, Seattle, Wash., 29, 30, Olympia 31, Portland, Ore., Nov. 1, 2, Salem 4, Eugene 5, Corvallis 6, Albany 7, Oregon City 8, Van Couver, Wash., 9.

TEXAS (Dick P. Sutton, mgr.): Wichita Falls, Tex., Oct. 23, Austin 24, Bowie 25, 26.

THE FOUNDLING (Charles Frohman, mgr.): New York city Oct. 21-26.

THE GORMANS (Gilbooly's Abroad; Charles F. Brown, mgr.): Amsterdam N. Y., Oct. 22.

TOWN TOPICS: Chicago, Ill., Oct. 20-26.

THE HUSTLER (Davis and Keogh, mgrs.): Mckees port, Pa., Oct. 22, Altoona 23, Harrisburg 24, Scranton 25, Wilkesbarre 26.

TRILBY (Western; W. A. Brady, mgr.): Detroit, Mich., Oct. 21-26, Toronto, Ont., 28-Nov. 2.

THE CAPITOL (J. M. Hill, mgr.): New York city Sept. 9—indefinite.

THE SPORTING DUCHESS: New York city Aug. 29—indefinite.

THE THREE GUARDSMEN (J. F. Garrow, mgr.): Wheeling, W. Va., Oct. 22, 23, Newark, O., 24, Defiance 25 Valparaiso, Ind., 26, Chicago, Ill., 27-Nov. 2.

TRIP TO CHINATOWN (Laura Biggar and Burt Haverley): Gloucester, Mass., Oct. 22, Lynn 23, Chelsea 24, Manchester, N. H., 25, Concord 26.

THOMAS KEENE (S. F. Kingston, mgr.): Atlanta, Ga., Oct. 21-26.

THE SMUGGLERS (Arnold Wolford, mgr.): Akron, O., Oct. 22, Canal Dover 23, Warren 25, Rochester, Pa., 30, Greensburg Nov. 2.

TRILBY (Southern; W. A. Brady, mgr.): Houston, Tex., Oct. 22, San Antonio 23, Austin 24, Dallas 25, 26, Fort Worth 28, Tyler 29, Shreveport, La., 30, Little Rock, Ark., 31, Hot Springs Nov. 1, 2.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): Chicago, Ill., Oct. 21-Nov. 2, Mansfield, O., 4, Kenton 5, Findlay 6, Tiffin 7, Toledo 8, 9.

THE FATAL CARD (Eastern): Boston, Mass., Sept. 23—indef

VAUDEVILLE STAGE

THREE GYPSY MAIDS.

ARANKA, ROZSIKA AND BERIKE.

Here is a picture of three charming gypsy girls who have been singing and dancing their way into the hearts of New Yorkers at Proctor's Pleasure Palace for several weeks past.

Aranka, Rozsika and Berike, as they are called, were born in Hungary, while the tribe of gypsies to which their parents belonged were traveling through the country, telling fortunes, and trading horses with the simple country folk of that far off land.

Their ages are eighteen, twenty-three, and twenty-five years. From their earliest childhood it has been their delight to sing and dance, and often, when the gypsy camp fires had been lit, they would blend their voices in the wierd melodies of their people, and dance the steps which had been danced by their great grandmothers in the self same way.

Whenever the caravan was near a town they turned their talents to good account, and after each dance or song, many coins would be showered into their tambourines.

Once while they were dancing in this way they were seen by a manager from Berlin, who was immediately captivated by the wild grace of their movements and their sweet singing of the gypsy songs, and he immediately began negotiations for their appearance in public.

It was not long before they came to terms, and the three sisters made their first appearance in Berlin with great success. They visited several other European cities, and have sung in every country in Europe except England and Spain.

It was while they were in Vienna that they were seen and engaged by F. F. Proctor, who was touring Europe in search of novelties for his new house.

A MIRROR man had a short interview with the gypsies one day last week, through an interpreter, as they do not speak English. They said they did not like America, not because they had not been well received by the public, who have treated them most kindly, but on account of the fact that there is not a soul in New York with whom they are acquainted, and they feel very lonely.

However, while they are here, they will probably pick up enough good American gold to make life doubly enjoyable when they return to their native land.

THEATRES AND MUSIC HALLS.

Proctor's Pleasure Palace.

Weber and Fields are the principal entertainers here this week. They have their company with them, which includes Billy Emerson, the minstrel; Lottie Gilson, serio-comic; James F. Hoey, comedian; the Acme Four, which includes the Gamella Brothers; Lavender and Thompson, comedians; Lillian Millburn and Carrie Fredericks, soubrettes; Rosani, juggler, and Drummond, Staley, and Belle Birbeck, the musical blacksmiths. The rest of the bill is furnished by George Lockhart's comic elephants; Mlle. Polaire, French singer; the Zalva Trio, high wire artists; Aranka, Rozsika and Berike, the Gypsy Trio, and Marietta and Belloni, with their trained cockatoos.

Keith's Union Square.

John Wild, for so many years with Harrigan, heads the list this week. He appears in a negro sketch, assisted by Frank M. Wills. Others in the bill are George H. Wood, comedian; Sirron and Simkin, burlesque magicians; the New York Ladies' Quartette; Iler, Burke and Randall, acrobatic comedians; Bryant and Richmond, comedians; Eugene Sanger, comedians; McBride and Goodrich, Irish comedians; Lieutenant W. Allen, ventriloquist; Girard and Thompson, parody singers; Tim Cronin, Irish comedian; the Lundgrens, aerial artists; Ralph Mazziotta, musical marvel; Healy and Saunders, dancers; Charles H. Bowers, baritone; and Kitty O'Neil, serio-comic.

Koster and Bial's.

The feature of the bill this week is the first appearance in America of Segommer, the celebrated mimic. The rest of the programme is furnished by the Bale Troupe, bicyclists; Les Eduardos, eccentric clowns; the Vaidis Sisters, trapeze artists; Clara Wieland, singer; Sam Lockhart's five trained elephants; Florence Levey, the Gaiety Girl; M. Walton's trained dogs, ponies and monkeys, and the new series of living pictures.

Proctor's.

Billie Barlow moves downtown and heads the bill this week. The other performers are the Sisters Andersen, pedal jugglers; Brothers Donaldson and Ardell, acrobatic comedians; Press Eldridge, comedian; Capitola Forrest and William Masaud, sketch artists; Gertrude Mansfield, singer and dancer; Madame Carolini's trained dogs and monkeys; Luckie Thurlow character singer; Professor Wallace, mimic; Chantroll and Schuyler, travesty artists, and Professor Artilla's Parisian spectacle.

Tony Pastor's.

The Boston Howard Athenæum Star Specialty company is here this week. A novelty, in the form of a woman ventriloquist, heads the bill. She is Mlle. Rosa, from the London Empire. The other members of the company are Loreno and Levar, "the Hot Students," from Paris; Charles M. McDonald, Irish comedian; Dolph and Susie Levino, sketch artists; Annie Hall, serio-comic; Meyer Cohen, baritone, with stereopticon; Edward and Josie Evans, comedians; Lizzie Mulvey and Pearl Inman, singers and dancers; and Morton, Hughes, McBride and Walton, in a sketch called The Arrival of McGuinness.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Gus Hill's Novelties was the attraction last week. The programme opened with a sketch by Fields and Salina, both of whom are expert high kickers. Gus Hill did his club swinging act, which is too well known to need comment. It was received with enthusiasm. Bonnie Lottie, a very clever little singer and dancer, charmed everybody and was encored again and again. She has positively the smallest voice ever heard on the stage in this city, but she sings in a delightfully "cunning" way. Her contortion dancing is superior to anything seen here in a long time. The Four Gardners gave their rattling sketch, in which there is much music and a good deal of fun. Little Dick made a hit with his songs, and his baton juggling was applauded enthusiastically.

Gray and Conway, known as "the Dutch Dugans," gave a very amusing sketch, winding up with a Dutch version of "Little Johnny Dugan," which was very clever. Fred. H. Leslie and his wonderful trained dogs rushed through their show with a hustle and bustle which was as gratifying as it was novel. There is one dog in the troupe that makes a remarkably high jump.

McCale and Daniels did a knockabout Irish act in which they almost killed each other in an attempt to amuse. They certainly raised a good deal of laughter, but their bills for arnica and witch hazel must be very large. Lew Hawkins told some new jokes and sang a few parodies which had a New York flavor, and told of the doings of Roosevelt and Parkhurst. Eugenie Petrescu, the contortionist and hand balancer, performed her wonderful feats with the greatest of ease and grace, winning considerable applause.

The performance concluded with a very funny farce by William Gray, called The Twentieth Barber, in which Gray, Conway, the Gardners, McCale, Daniels, Lottie, Salina, and Little Dick appeared with great success.

KEITH'S.—George H. Wood made a genuine hit here last week. He has introduced some new humor into his sketch, and has abandoned his rigmarole about the melodrama. Sirron and Simkin, two comedians who made their American debut, were quite successful. Their act is all in pantomime, and deals with the woes of a magician, who has a bungling assistant, who gives awa the secret of each trick after it is performed. Stack and Milton, very clever horizontal bar performers, made their New York debut. They are very graceful, and do very neat work. Alcide Capitaine repeated her success.

Ernesto Arvilio gave a very pleasing performance, consisting of imitations of various instruments, accompanying himself on the piano. Levy and Barker, two young athletes, who have but lately entered the vaudevilles, performed some wonderful feats of strength. One of them has Samsonian hair, being able to hold up four men who have a grip on his locks. The Judge Brothers were good in their acrobatic specialty, as were also Dixon, Bowers and Dixon. Lew Bloom appeared in his tramp sketch, and sang a new parody on "While the Dance Goes On." Daly and Devere were highly amusing in their familiar Irish sketch. Frank Riley danced well as an old darkey. Dilks and Wade were successful with their musical sketch. Olga Regina sang some songs neatly. A. C. Lawrence gave some ventriloquism and sang a dramatic song effectively. Canfield and Carleton were successful with their sketch, receiving a hearty recall after their final exit.

PROCTOR'S.—Hughey Dougherty made a ten strike with his monologue. He makes his appearance in a suit of black tights, with tiger skin trunks, looking like a Hottentot. He explains during his remarks that he does not represent a wild man but simply wants to show what men may have to wear if the bloomer craze keeps on. His discussion of the political situation was received with roars of laughter. Redding and Stanton gave a pleasing performance of the society comedietta, A Happy Pair. C. W. Littlefield gave imitations of various birds and beasts, and also one of a little girl. Romalo Brothers' acrobatic and balancing work was good.

Sydney Worth seemed to enjoy her work very much. She showed her figure to advantage and danced neatly. Brothers Donaldson and Ardell had their usual success with their funny Zoo act. Fortescue and Gorman presented their little sketch in an entertaining way. Montague and West, the refined musical team, improve as the weeks go by. The Sisters Andersen repeated their uptown success.

The others who appeared with more or less success were the King Sisters, song and dance artists; the Pendys, comedians; J. G. Leonard, comedian, and Jessie Bradbury, serio-comic.

PROCTOR'S PLEASURE PALACE.—The chief novelty here last week was the first American appearance of the two Carles, eccentric musicians. One of them is made up to resemble Johann Strauss, the waltz king. They are quite amusing.

Luckie Thurlow made quite a hit with her songs. She has chic, vivacity, and there is considerable go to her work. Capitola Forrest presented a neat dancing and comedy sketch, in which she was assisted by William Wasaud.

Billie Barlow sang a new song and repeated two or three of her old successes. Mlle. Carlini's educated pets went through their circus cleverly. J. W. Bingham's ventriloquism was amusing. Daisy Mayer and her pickaninnies danced in happy darkey fashion.

Press Eldridge received a hearty welcome, and sang and joked with great success. Nellie Waters was applauded for her songs.

The other performers, all of whom have been noticed before, were the Muhlemann Trio, Brothers Diantas, Zalva Trio, Aranka, Roszika and Berika, Mlle. Polaire, and George Lockhart's comedy elephants.

KOSTER AND BIAL'S.—The Bale Troupe of bicyclists made a great sensation last week, on the occasion of their debut in America. There are four in the troupe, and they performed some tricks which made everyone in the audience stand open-mouthed. They use one of the old-style, ordinary wheels, which is ridden by the strongest man of the lot. Their work was so startling on Monday night, that several people in the audience cried out in alarm, but the Bales came through all right, though it seemed every moment that they would break their necks. The Edoardos, French eccentrics, presented a ridiculous act, in which they jumped about a good deal without affording very much amusement.

The Yokohama Troupe of Japanese Jugglers gave a conventional performance.

The rest of the programme was the same as for several weeks past. It included Clara Wieland, the Vaidis Sisters, Florence Levey, Granto and Maud, Walton's miniature circus, Sam Lockhart's trained elephants, and the living pictures.

BROOKLYN THEATRES.

Hyde and Behman's.

Lydia Yeamans Titus heads the bill. The others are Bunth and Rudd, Muton and Mack, the Mortons, Delaur and Debrimont, the Sextons, Carr and Jordan, Lillie Larkelle, Ward and Brown, the Nonpariel Four and C. W. Littlefield.

Holmes' Star.

Stanton and Redding, William F. Denny, Bonner, the talking horse, the Sisters De Van, Ramza, Allen and West, Kitty Gilmore, and Shayne and Worden, are the leading features of a good bill.

Gaiety.

Farce comedy replaced vaudeville on Monday evening. A Railroad Ticket was the attraction, in which Eugene Canfield, James H. Bradbury and others appeared to advantage.

A ROW IN WASHINGTON.

John N. Painter, property man of the James Thornton Vaudeville company, was stabbed last Wednesday morning in the dining-room of the hotel where he was stopping in Washington during a three-handed fight with Thomas and John Thornton, brothers of the proprietor of the company. The brothers were under the influence of liquor. The cutting was done with a penknife in the hands of Thomas Thornton. The wound which, had it been an inch to the right, would have resulted fatally, extended from the rear of and below the left ear to a point on the face near the nose.

On trial Thomas Thornton was sentenced to six months imprisonment, and John Thornton was fined $25 or sixty days for indulging in an affray. The latter punishment was changed the next day to a $300 real estate bond to keep the peace, or four months' imprisoment on a warrant taken out by Bonnie Thornton, who charged that the prisoner, John Thornton, had threatened to take her life.

In her testimony Bonnie Thornton said: "I am a fraid of this man. He has said that he would murder me, and I really think he means what he says. He has been making me miserable ever since I married his brother eleven years ago. Six years ago he smashed my face. I am afraid to go on the stage to do my act, and unless he is put away I am going to quit. He is jealous of my position, and thinks if he could get me out of the way he would not have to work and his brother would support him. He has threatened to do me time and again, and has said that he came over here to finish me this time."

Bonnie Thornton is the treasurer of the vaudeville company and handles all the cash, and it is this fact that the brothers, who are not actors, worked up into a grievance that led to the drunken assault on the property man and the subsequent proceedings.

VICTIMS OF A SCALPER.

Twenty-six vaudeville performers, who had finished an engagement at the Trocadero, Atlanta, Ga., purchased tickets for New York at reduced rates from an Atlanta scalper and boarded the train for Union Square. When the conductor collected the tickets he glanced at them suspiciously, and when the train reached the first station he telegraphed to the office of the railroad in Atlanta and received a reply which caused him to approach the company of Thespians and inform them that they would either have to buy new tickets or leave the train. They kicked and expostulated, but all to no avail. They gazed into the sunny Southern face of the conductor and the hard visages of the train hands, and, deciding that discretion was the better part of valor, they alighted. They took the next train back to Atlanta and hunted up their scalper friend, who refused to refund their money, and even threatened to call a policeman and have the whole crowd arrested if they didn't move on.

They had to pocket the loss and buy brand-new tickets from the railroad, and that is why the faces of twenty-six of the leading members of the vaudeville profession are shrouded in gloom as they parade the vaudeville rialto these balmy Autumn afternoons.

STOPPED BY THE POLICE.

Princess Kuta-Kuta, premiere danseuse of the Night Owls company, who gave her muscle dance at the Gaiety Theatre in New York for a whole week without molestation, came to a sudden stop in the middle of her gyrations one afternoon in the early part of last week at the Unique Theatre in Brooklyn. Police Captain Short, who was behind the curtains in a stage box, jumped to the stage as soon as she began her dance, and put a stop to it immediately, warning the Princess that if she repeated her offence he would arrest her. She promised not to do it again, and left the stage.

ACCIDENT TO AN AERIALIST.

Delmore, of Delmore and Lee, aerial artists, who are with Al. Reeves' company, which played in Providence last week, met with what may prove a serious accident on the afternoon of Oct. 17. He had almost completed his act, and was just about to swing from the net to the stage, when he missed his grip and fell several feet to the floor. He struck on a slender brass rod, which supports the footlight chain, and his back was pierced. The ambulance was called and he was taken to the hospital.

FRANK BUSH'S NEW PLAY.

Girl Wanted, a new farce-comedy, in which Frank Bush is starring, was presented last week at the Empire Theatre in Brooklyn. In the piece Bush gives all of his imitations, appearing at different times as a Jew, a song-and-dance man, a "Rube," a tough waiter, a German girl, an Irishman and a prima donna. The supporting company included James Lee, Edward Sanford, Mabel Florence and Jessie Channon.

SEVERUS SCHAFFER MARRIED.

Severus Schaffer, the celebrated juggler, was married on Oct. 12 to a Philadelphia girl named Mary Denithorne. The ceremony was performed at the Baptist Temple, Broad and Berks Streets. Mr. Schaffer will fill his American engagements, and next May he and his bride will sail for Europe, where they will reside permanently.

AN ACCOMPLISHED SINGER.

JESSIE OLLIVIER.

Jessie Ollivier, whose picture appears at the head of this sketch, is one of the foremost ballad singers of this country. She has been appearing in vaudeville theatres for some time past, and is just as popular with the patrons of the houses as she was when she played in the regular theatres in comedy and comic opera.

Miss Ollivier made her debut at the Grand Opera House, Chicago, as Phyllis in Dorothy. After that she joined the Bostonian Opera Company and sang such parts as Frederick in Mignon and Arline in The Bohemian Girl. She was also prima donna with Innes' Thirteenth Regiment band for one season, and was for several seasons first soprano with the Ladies' Schubert Quartette, of Boston. She has appeared with success in the support of some well-known stars, and has played leading parts in Frank Daniels' Little Puck company with the Madison Square company in The Professor and in Mary Shaw's production of A Drop of Poison.

She played Muggs in the original Bishop's Muggs' Landing, and has appeared in Upside Down, with Dan Daly, in A Turkish Bath and several other plays.

In opera she appeared for twelve weeks with Marie Jansen at the Boston Museum, Oakland Garden, Boston, and Peak's Island, Maine. She has sung Josephine in Pinafore, Serpolette in The Chimes of Normandy, Bettina in The Mascot, and Patience in Patience, supported by Alice Carle, Flora Barry, and James Gilbert. Miss Ollivier has also sung with the Hungarian Gypsy Band, and for two seasons starred in Dad's Girls, of which play she is the author, appearing in the principal Western cities.

Miss Ollivier has made a special study of ballad singing, and to listen to her rendition of any song is a genuine treat. There are so many women on the stage who think they can sing that an audience opens its eyes in astonishment when an artist of Miss Ollivier's ability steps forward and proceeds to charm them with her pleasant manner and exquisite art.

Miss Ollivier has one peculiar talent possessed by very few women in the profession. She can make a perfect record on the phonograph and spends several hours every day filling cylinders for a Chicago firm, which sends them through the country. When she asked to be allowed to make a record, the manager of the office laughed at her, and told her that so many women had tried it before her that it was useless for her to attempt it. Miss Ollivier insisted, however, and at the first attempt was so successful that the phonograph people were astonished. They made her an offer, which she accepted, and since then has sung hundreds of songs into the queer little machines, which have ground them out thousands of times to the delight of those who have heard them.

Miss Ollivier has appeared in every vaudeville theatre of any prominence in the United States. During one season, she was featured for fourteen consecutive weeks at the Palace Theatre in Boston. She has composed a new song called "Have You Given Back Her Letters, Tom?" which has just been put on the the market. It is a very pretty ballad, with touching words and a catchy air, and is likely to achieve popularity in a very short time.

Miss Ollivier received most of her musical training from Lyman Wheeler, of Boston, Mass., with whom she studied for several years.

MAGGIE CLINE TO STAR.

Maggie Cline, "The Irish Queen," will star next season in a new play now being especially written for her. Of course it will be a straight comedy, but it is said that the manager will try to prevail upon the Celtic nightingale to allow one or two specialties to be introduced in the third act.

CONCERTS AT KOSTER'S.

The third series of grand concerts by Kerster's orchestra, was given at Koster and Bial's on Sunday evening, before a large audience. The soloists were Jules Levy, cornetist; Dante Del Papa, tenor, and Nellie Selma, soprano.

KELLY HAS APOPLEXY.

John W. Kelly the Rolling Mill Man, was stricken with apoplexy while stepping from a train in the Pennsylvania Railroad Depot in Jersey City, on Tuesday last. He had just arrived from Pittsburg, and was on his way to New York. He was removed to Taylor's Hotel, where he lies in a precarious condition.

VAUDEVILLE JOTTINGS.

Sirron and Simkins, who made their American debut at Keith's last week, have been engaged to appear on the Keith circuit exclusively.

James J. Armstrong has almost entirely recovered from his injuries, and is at his office every day attending to business as usual.

The wife of Louis C. Behman, the popular Brooklyn manager, presented him with a bouncing baby boy at their Summer home Sayville, L. I., on Saturday, Oct. 5.

Pearl Andrews, the dialect mimic, has been making a great hit in California during the past few weeks.

Maud Harvey made a hit at the Grand Opera House, Boston, during a recent engagement.

Ollie Young, the club expert, who is with Barlow Brothers' Minstrels, is meeting with success, closing the show with her specialty.

A communication from F. F. Proctor states that Mr.

THE
SISTERS HAWTHORNE
Announce their departure, on Nov. 9, for London, where they will fill an extended engagement at the PALACE, beginning Nov. 25.

Proctor disclaims responsibility for bungling errors in the paragraphs concerning Sandow, which have been published lately. Mr. Proctor has simply contracted with F. Ziegfeld, Jr., who is Sandow's manager, for Sandow's appearance at the Pleasure Palace, with the stipulation that he is not to perform at any other New York theatre this season.

The O'Brien Sisters, Clara, Helene and Lizzie, will be known hereafter as the Helene Sisters.

Bessie Bellwood, the English music hall artist, will appear at Tony Pastor's, Nov. 9.

Matt Johnson, a lion tamer, while performing in a cage at the Fair Grounds in St. Louis, last week, was attacked by a lioness and almost killed.

The Vaidis Sisters, and Granto and Maud, who are at Koster and Bial's, and the Zalva Trio, now at Proctor's Pleasure Palace, will appear on the Keith circuit during the season.

The case of H. H. Brown, a negro, who sued Manager E. D. Schultz of the Casino, Schenley Park, Pittsburg, for refusing him admission to the Casino, has been decided in favor of the manager.

The Three Brothers Knighton, now in Brussels, were engaged by cable last week for a three-months' tour of the Keith circuit, beginning Dec. 16, at the Union Square Theatre. They do a new and startling act on the flying rings.

Horwitz and Bowers report continued success with their audiences in Chicago.

James K. Allen, an aeronaut, while giving an exhibiting at Lowell, Mass., a few days ago, got his feet tangled in the ropes of his balloon in some way and was carried thirty miles. His companions in the basket were unable to loosen or assist him, and when the air ship reached the ground he had become a raving maniac.

An enthusiastic manager in his advertisements, speaking of his star soubrette, says: "None but herself can be her parallel." She must be a sort of scrio-comic Siamese twin.

The matinee audiences at Tony Pastor's are very large. The afternoon prices have been placed at 15, 25 and 50 cents.

Two balloon accidents, one of which resulted fatally, have happened recently. At Hackensack, N. J., Sallie Thomas Dalton, twenty-one years old, whose home is in Nashville, Tenn., leaped from her balloon, with a parachute, and was carried by the wind against a tree, on which the parachute was caught and broken. She fell a distance of sixty feet, sustaining very severe injuries. The other accident happened at Momoria, Cal. Nellie W. Hagel was instantly killed by a fall from her balloon to the ground, a distance of 1,000 feet.

Some of Walton's monkeys now performing at Koster and Bial's, took it into their heads to duplicate the feats performed by the Vaidis Sisters, the other day. They climbed up on the ropes leading to the trapeze and amused themselves to their hearts' content, much to their trainer's discomfort, as the net was not spread. After a long chase they were finally secured, and locked in their cages.

Harry W. Semon's Burlesque and Spectacular company got into difficulties over in Hoboken a few days ago. Several boarding-house keepers attached the effects of the company for unpaid bills.

The Sisters Leigh are making a hit with ther Trilby dance in The Passing Show. They will go to Paris next Spring, and expect to bring home something startling in the way of a terpsichorean novelty.

The St. Leon Variety Show went to pieces in Holyoke a few days ago. The company appeared at the Empire Theatre in that city, but the performance was so poor that the manager would not allow it to be repeated. The sufferers at the wind-up were Burr Rigby, otherwise known as Lew Whipple, of Springfield, manager; Grady and Triggs, Ferguson Brothers, Lee and Lawson, Williams and Hawkins, and a number of others.

Charles Sasse, of Charles Fenz and Co., has returned from a very successful trip. He visited a number of fairs and expositions, and found that the attractions furnished by the firm have given great satisfaction, and received the order for supplying the attractions for next year.

E. Wellington, agent of Al. Reeves' Big Show, writes that the company has closed Wills and Hanon and May Rhea, and have put in Delmore and Lee, the revolving ladder kings, and Hunn and Bohee, the colored sketch team.

Memphis Kennedy opened at the Orpheum Theatre, San Francisco, on Oct. 14, and will play the entire circuit. This is his first Western engagement in five years.

Stinson and Merton, who played a successful engagement at the Masonic Temple Roof-Garden in Chicago in the early part of September, have just finished a two-weeks' engagement at the Olympic in that city. They received some very flattering notices during their stay.

C. A. Sampson, the strong man, has gone to Atlanta to make arrangements for an appearance at one of the vaudeville theatres.

Jay N. Binkly is singing with success in Clifton and Middleton's company. His rendering of "The Sunshine of Paradise Alley" is said to be especially good.

John Wild, better known as "Johnny," formerly of Harrigan's, is in the bill at Keith's this week. Wild has been at Hyde and Behman's theatres in Brooklyn since the beginning of the season, and has been very successful with his new sketch, in which he is assisted by Frank B. Wills.

The Companie Neapolitaine Excelsior, a troupe of eight Italians who sing and play musical instruments, have been engaged by Koster and Bial. They will make their New York debut on Nov. 4. They give a performance somewhat similar to that which made the Spanish students so popular, and have been very successful throughout Europe.

When F. F. Proctor heard Gertrude Mansfield sing in The Widow Jones, he was so impressed that he immediately secured her for his New York theatres. Miss Mansfield is only sixteen years old, and is a graduate of the Boston Conservatory of Music.

The Pantzer Brothers, European hand-balancers and acrobats, will make their first New York appearance on Nov. 4 at Proctor's Pleasure Palace. They will afterwards join the Trocadero Vaudevilles. Mr. Proctor first saw them at the Blumenfacle Theatre of Varieties in Munich.

The following from a Kansas City paper which winds up an article telling of the destruction by fire of the Comique Theatre in that city, is about as odd a bit of writing as has ever been seen outside of one of Rudyard Kipling's stories: "The scene in the Comique this week of Rice's Minstrels showing before a mob of tough men, dotted with tougher women, in a theatre with floors like a camel's back and sodden with the muck of notorious years, was a commentary on the decline of the minstrelsy which used to flourish even as the old-time Comique flourished."

The vaudeville season at the New Manhattan Athletic Club is now on, and during the Winter a number of vaudeville artists will be able to make the price of a new dress or a suit by doing a little extra work. The performance does not begin until 10 o'clock, and lasts until about midnight. The bill last week included Lillian Green, who has been there for three consecutive weeks; Elsie Adair, Guibal and Guibal, Harding and Ah Sid, Lillian Westerly, the Belle Sisters, the Adams Duo, Mlle. Olive, Kittie Nelson, and Lillian Ortiz.

Manager John W. Isham writes concerning his Octoroons: "Business continues big, and the gentleman with the white cloak appears regularly. I am arranging a bicycle parade, in which the entire company will engage. Several additions have been made to the already long programme. We gave a concert at Miner's Eighth Avenue Theatre last Sunday evening before a large audience. The Hon. Henry Clay Miner occupied a box, and agreed with all others that Isham's Octoroons contained more good material than any similar organization. We play Brooklyn next week, and Manager Carr has had his standing room sign newly painted."

Eliason, the magician, played a successful engagement at the Salt Lake Theatre, Salt Lake City, last week.

Theresa Vaughn will sing a new song, "O Sing With Me!" in Excelsior, Jr. It is a Tyrolean yodle, and was especially written for her by Hermann Strochauer, of Boston.

Stuart S. Taylor, the young Brooklyn song-writer, has put a number of new compositions on the market this Fall. Mr. Taylor makes a specialty of writing extra verses for topical and other songs, and his ingenuity in this respect has enabled many a comedian to make himself solid with his audiences.

M. Segommer, a ventriloquist and magician, is making his first American appearance this week at Koster and Bial's.

Joseph Garland, manager of Primrose and West's Big Minstrels, writes that their last week's business at the new Grand Opera House, Pittsburg, was the most phenomenal ever done by minstrels in that city. At least 500 were turned away nightly, and forty chairs were put in the space usually occupied by the orchestra, which was placed on the stage. The audiences were very enthusiastic.

John B. Doris has been very busy during the past few weeks getting ready for the opening of his Fourteenth Street Theatre as a continuous house on Oct. 28. The entertainment will consist of a play and specialties. The first play will be A Celebrated Case, which will be followed by the Lights o' London.

Lydia Yeamans-Titus will be at Keith's next week.

The Hengler Sisters are making a hit in 1492 with their skirt and clog dances.

The two Bostons, eccentric comedians, are on their way to New York from Havre. They will appear at Proctor's Pleasure Palace early in November.

Isham's Octoroons broke all records at the Bijou Theatre, Paterson, during their recent engagement there. Standing room was at a premium. Manager Ben Leavitt, of the Bijou, expressed himself as highly delighted with Isham's attraction.

Levy and Barker, the new team of strong men, who made a hit at Keith's Union Square last week, were engaged for the circuit. They are at the Bijou, Philadelphia, this week.

The Alhambra Vaudevilles, who played a Summer season of six weeks at the Metropolitan Opera House, St. Paul, have gone on the road under the management of B. F. Gilkison. The first fortnight of the tour will embrace the principal towns in the Red River Valley, where the wheat crop has been unprecedently large. Carter, the magician, and Neil Litchfield, the character impersonator, are the leading people in the company. The booking is being done by H. J. Gordon, of St. Paul.

A copy of a new song by E. H. McBride, of Springfield, Mo., called "The Dotted Blue Gown," has been received. The words are pretty, and the melody is written in a vein which is likely to bring the song into popularity.

Nellie Ganthony, the clever entertainer, will shortly produce a sketch which she is now writing. The title of the sketch, which will be up-to-date, is Broadway, 4 P. M.

Papinta, the dancer, who was engaged at the City Trocadero, Atlanta, Ga., for four weeks, proved so strong a feature that she has been engaged for twelve weeks more. She has introduced some new and telling effects in her dances, and her costumes have caused a sensation.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins' South Side Theatre has been packed at every performance and many have been turned away. The performances of the past week were given by a strong co. The Four Emperors of Music appeared in their musical act, which was enjoyable. Florrie West was specially re-engaged and made her usual hit in her cute songs. Claudia Devere, the danseuse, appeared with great success, dancing with dash and abandon. The Anglo-French marvels, Lina and Vani, in their acrobatic act; Howard and Emerson, George Austin, Shaefer and Clark, Dorothy Donaldson, Mills and Markham, W. S. Gilbert, and the stock co. in the late Steele Mackaye's Hazel Kirke made up the bill.

Hopkins' West Side Theatre offered a big double bill, of vaudeville and drama, to a business that was S. R. O. a number of times during the week. The Clipper Quartette and the Nelson Trio were good, and Lillie Laurel sang some new songs in a very fetching manner. The others were Leonard and Fulton, the Tills, Harrigan and Block, Carrie Cartwright, Plamondon, and the stock co. in a production of My Partner.

A superb programme of continuous variety was given at the Olympic Theatre to big business. The four Musical Westons, composed of the Weston Brothers and Weston Sisters, were the head line, and they have few equals as instrumentalists. Another feature was the appearance of Mlle. Martha Irmler, dancer, who was formerly with Henderson's American Extravaganza co. This was her first appearance in vaudeville. The Nawns were very funny. Frank Moran, the minstrel, told jokes. The Metropolitan Three, vocal comedy sketch; George Evans, the original "Hovey Boy;" Palmer and West, vocal duo; Conchita, songstress and mimic; the four Angella Sisters, William Irwin, Baker and Lynn, Joe Hardman, Watson and West, Madame Irwin, Ferris and Trevanion, and Kitty Ripley, all took part.

The Parisian Circus and Venetian Water Carnival is a great go and there is no doubt but that a very successful season is in store for it. There are so many novelties that it is almost impossible to select one to head the list. Henri La Rousse, is possibly the most startling feature, and the dive which he does from a perch 100 feet high, is simply marvelous. The Marlo-Dunham troupe gave a horizontal bar and trapeze act in mid-air that was exceptionally clever. Don Juan Caicedo also deserves special mention. The Athos Family and the Martinettis introduced some wonderful acrobatic feats; Rosie Dockrill in a new bareback act; Rose Lee, serpentine dance on horseback; William Marks and others were all very pleasing. Minnie Palmer and Finnellie were the lady clowns, and the ballet, pantomime and water carnival made up a bill difficult to equal. Manager Frank Hall, and all concerned, have supplied Chicago with an amusement resort of the most attractive kind.

The Lyceum Theatre and Music Hall: Manager Grenier presented one of the best traveling vaudeville combinations on the road. Field's and Hanson's Drawing Cards. John J. Burke and Grace Forrest were engaged as a special feature, and they were received with hearty applause, the balance of the company included. Joe Flynn, Fields and Hanson, Phyllis Allen, Charles F. Gallette, Western Sisters, La Fleur, Carroll and Hines, Lalor and Chester, and others. The Lyceum is the only European style music hall in Chicago, and a pleasant evening's amusement is always assured.

Frank Hall's Casino. The continuous stage bill introduced many new artists. The Carnival Three were good. Parkinson and Ruth, Roylyat, The Hewlettes, Wells and Monroe, J. J. Sweeney, Cassidy and Pearl, Nestor and Allen, Halleck and Smith, Delaney and Moore, Mons. Lafayette, Towers Sisters, Hague and Finn, Bourham and Douglas, Jennings and Wallace, Godfroy and Firs, Reed and Ross, McCloud and Casey and others were on the programme, as also was the Beatrice Goldie Opera co. in Olivette, with Fred. De Noe and a number of other favorites in the cast. Prof. Ferris the hypnotist, is drawing a very large attendance, together with the vaudeville-opera bill.

Sam T. Jack's Opera House: T. F. Miaco's City Club Burlesque co. was the attraction. Manager Miaco has engaged a strong co. and an excellent performance was the result. Two burlesques were given, and specialties were furnished by Fannie Everett, Carrie Fulton, Ruby Marion, Paulo and Dika, C. V. Seamon, Harry Bryant, Tom Nolen, Marie Bronson, and others. This was one of the best shows Manager Jack has had at his theatre this season.

The Masonic Temple Roof-Garden is closed, but will reopen next month. The entire space will have been changed into an auditorium, which will answer for a Summer resort and Winter theatre. George Fair, who is responsible for the success this place has made, will be the manager as before.

Murray and Mack's Finnigan's Ball co. drew packed houses at the Academy of Music, and Manager Frank Merritt is deserving of credit for the way he has organized this co. About twenty good specialties were introduced.

The vaudeville comedy farce, Rush City, was at the Alhambra, with Mathews and Bulger as principal entertainers, and a number of other vaudeville artists also contributed in a finished manner.

The Orpheus continued with a well-selected vaudeville bill of some length.

Park Theatre drew large houses throughout the week, and a number of variety acts, together with Dick Kummins' farce, were entertaining.

The Tennis Theatre has finally succumbed to the inevitable. This house closed last Tuesday, 15, after a short season of very bad business, and many a performer mourns the loss of his or her salary. It is rumored that a new manager may possibly reopen the house.

William Jerome, Wood and Shepard, the three Merrilees Sisters and other high-class vaudeville talent are appearing with Town Topics at the Schiller this week, 20-26.

The Rogers Brothers, long connected with the vaudeville stage, are making a hit with Donnelly and Girard's Rainmakers at the Chicago Opera House.

Bert Walter, last season comedian with the Carrie Lamont co., joined the Jolly Old Chums co. to do his specialty.

Claudie Revere, recently injured her ankle by a fall, and did not intend re-appearing for some time, but Manager Hopkins offer induced her to fill a limited number of engagements at his theatre.

Manager Will Barry, of the Academy of Music, is responsible for the largest empty window billing ever done in Chicago, it required 400 sheets to do it, and Charles Moe and his assistants did the work. Murray and Mack's Finnigan's Ball, was the attraction that received the boom.

Harry Jackson re-appeared at Hopkin's West Side Theatre, last week.

Manager Frank Hall, Maze Edwards and George Wood, entertained the Press royally, at the Press opening of the Parisian Circus and Venetian Water Carnival.

Robert Fulton is still the genial Business Manager of the City Club co.

HARRY EARL.

PHILADELPHIA, PA.—The greatest of all traveling combinations, Tony Pastor's, is this week holding sway at Gilmore's Auditorium to the capacity of the house. The many noted stars and novelties form a splendid attraction, and are nightly received with great favor and applause. The long list includes Mlle. Paquerette, the great French caricaturist; Miss Vesta Victoria, comedienne; Clifford and Huth in The Modern Chollie; O'Brien and Havel in a dancing and acrobatic specialty; Herbert and Caron, clowns; Binns and Binns in a musical act, and the Allisons, a clever dancing pair. Flynn and Sheridan Vaudeville co. come Oct. 28.

Mr. Keith, at his beautiful Bijou Theatre, continues to attract the masses. This week Alcide Capitaine, a muscular marvel; Lew Bloom, the tramp; Kaffa Brothers, grotesque acrobatic act; Ernesto Arvillo, imitations; James H. Cullen, vocalist; Tatali and Abacchi, Arabian acrobats; Montague and West, Howe and Seymour, Wood Sisters; the Marians, ladder act, and three Albion Brothers, eccentricities, constitute the main features.

At the Lyceum Theatre Sam Devere, with his excellent organization, headed by Omene, are giving a first-class show this week to large patronage. Manager Gernon is in the swim, having since the opening of the season presented attractions desirable to the public, which have been deservedly appreciated.

Manager William J. Gilmore is rapidly improving, and will in a short time be able to personally attend to business.

S. FERNBERGER.

BUFFALO, N. Y.—Cazman's Royal European Vaudevilles opened an engagement at the Court Street Theatre Monday night, Oct. 14.

Notwithstanding the fact that there have been a number of strong attractions at this place of amusement, none of greater merit have appeared. Their is a brilliancy of finish to Cazman's show noticed in but few of its kind.

Henri Cazman's specialty is effective and polished. The work of Mlle. Flossie Cazman is gratifying. Her movements are marked with grace and her execution easy. The Manhattan Four have a number of pleasing melodies, and their comedy work is of a high class. The Dutch comedian, George W. Kaine, is very clever. Tina Carey, the female impersonator, is also worthy of mention. The vaudeville entertainment terminates with a characteristic cockfight by the Great Newton. Week of Oct. 21, the Watson Sisters.

Shea's Music Hall: An excellent variety entertainment is being furnished by Manager Shea during the week of 14, headed by Mlle. Troja, who introduces a number of new songs, original in style and thoroughly fin de siecle. Fred. McClelland is also in the bill.

CINCINNATI, O.—For the week of Oct. 13-19 Russell Brothers' comb. has been at the People's. The inimitable Russells gave their famous servant girl act. Johnny Carroll sang his songs and had recalls nightly. Blocksom and Burns and Alburtus and Bartram made distinct hits. Falke and Semon and the Morellos make up the remaining numbers of a programme on which there is not a weak act. The business done was very large. New York Stars 20-26.

At Freeman's Lew Dockstader, void of burnt cork, made up to resemble President Cleveland, was the hit of the week. The scene is laid at Gray Gables, and the President has just returned from a fishing excursion. He despatches business and cracks jokes to the huge enjoyment of the audience. Bernard Dyllyn and Annie Caldwell sang well, and the Highleys, Harry Budworth, and McCloud and Melville put the finishing touches on an excellent bill.

ST. PAUL, MINN.—At the Olympic Theatre the co. embraces a number of clever artists: Lillian Tanner, Edith Elmore, Nellie Tuson, Rose Winchester, Ed. Markey, Jack Magee, Billy O'Rourke and Octavio. Ed. Markey's funny farce, Casey the Piper was presented and took well, also a pleasing olio, week of Oct. 14 drawing good business. At the Bodega Concert Pavilion week Oct. 14 a good co. of specialty artists presented a funny skit A Subject for Dissection also an attractive Olio. The co. embraces Carrie Lavarnie, Aggie Lavarnie, Primrose Lavarnie, Rose Chase, Lillian Marsh, James Gibson, and Sam A. Mayfield. Lillian Marsh is a skilful serpentine and transformation dancer, and a taking feature. Charles and Jenny Welch next week. The co. opened to very good business.

WASHINGTON, D. C.—James Thornton's Elite Vaudeville co, under the management of Sam Dessauer, occupied Kernan's Lyceum 14-19, presenting a more than pleasing entertainment to good business. The acts of Bonnie Thornton, Sherman and Morrisey, Gilmore and Leonard, James Thornton, Thomas J. Clark and Violet St. Clair, Ed. Lattell, Wills and Collins and The Three Marvelles being all received with marked approval.

JOHN T. WARDE.

PROVIDENCE, R. I.—Al. Reeves' Big Show was at the Westminster Theatre 14-19, and did a very good business. The specialties were excellent. Unthan, the armless wonder, showed in his pleasing manner that although he had neither hands or arms he could do as much as many who have both. Mr. Reeves played the banjo and amused all with his parodies. The Hiatts, Dan and Nellie, Delmore and Lee, C. W. Williams, Hunn and Bohee, the Judges, and Agnes Charcot helped make the entertainment enjoyable. Harry Morris' Twentieth Century Maids 21-26.

Unthan drove a pair of horses through the business portion of the city 14 and attracted considerable attention. A band of music led the way, and the carriage contained Al. Reeves and Business-Manager Wellington.

H. C. RIPLEY.

KANSAS CITY, MO.—The Gilliss continues to present a fine line of specialties scattered between the acts of the drama, as played by the stock co., this week's bill being The Vagabond, which was fairly acted. The specialties included Florrie West, soubrette; Fonti Boni Brothers, bass singers; Morrisey and Rich, sketch comedians; the Dawsons, change artists; Anna West, vocalist, and Murray and Alden, sketches.

The Novelty Theatre presented a strong bill 14-19, including the Jarretts, Twed and Twed, the Klines, Worth and Marshall, Higgins and Milligan, William De Boe, Rose Winchester and the Kherns. Next week the bill will include the three Neimers, Professor Voce, Onzo, Worth and Marshall, Williams and Carleton, the Kherns, Rose Duffy, Nellie Adams, and Higgins and Milligan.

SAN FRANCISCO, CAL.—There is a fine bill at the Orpheum, including Mack and Medley, recent arrivals

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from Australia, do a very clever comedy sketch. Mr. Mack especially makes a hit as an eccentric Irishman. The Schrode Brothers are not peerless as acrobats but receive recognition. Gilbert and Goldie appeared in place of John Higgins, the jumper (who met with an accident last week), and as usual created roars of laughter. Louis Fialkowski, Haines and Pettingil, Pearl Andrews, and McMahon and King complete a very interesting bill.

The People's Theatre will introduce variety in conjunction with their dramatic entertainment next week.

Cad Wilson is singing and dancing herself as well as the Auditorium into popularity.

Crimmins and Gore left for Denver yesterday to play a return engagement at the Orpheum in that city.

Gotham City Quartette and Memphis Kennedy open at the Orpheum next week. H. P. TAYLOR, Jr.

JERSEY CITY, N. J.—The Bon Ton Theatre programme, 14-19, presents the Big Four, a plantation sketch; Fannie Leslie, contortionist; Ramza and Arno, comic acrobats; J. C. Hughes, buck and wing dancer; Howe and Seymour, sketch; Clara Schlee, serio-comic; Lynch and Jewell, sketch; William F. Gould, monologue; Larsen and Palmer, sketch; the Myers and Petite Irene, sketch; May Edison, song and dance; Lincoln and Gillette, sketch; John Walsh, singer. Business good.

Lincoln and Gillette had a misunderstanding with Manager Dinkins at the Bon Ton Theatre after first performance 14, and closed. Murphy and Raymond filled their place for balance of week.

Manager Dinkins, of the Bon Ton Theatre, is giving away pretty and useful souvenir match-boxes at present.

Two new scenes were hung at the Bon Ton Theatre 14.

William F. Gould is doing a fine monologue act at the Bon Ton Theatre. He makes up as one of Colonel Waring's New York street sweepers. His jokes are new, and he makes a hit. WALTER C. SMITH.

CLEVELAND, O.—The American Vaudeville co., which has been pleasing crowded houses at the Star the past week, is a superior co. Joe Hayden and Queen Hetherton, with their comedy acts, are the first on the programme, and gives the audience a taste of what's to follow. Kenno and Welsh give a good grotesque and acrobatic turn. The Veston Brothers are great musicians. Evans giv. an exceptionally fine exhibition with his Indian clubs. Clayton, Jenkins and Jaster, with their trick mule, won much applause. Ola Hayden's singing was the feature of the performance. Prof. V. P. Wormwood, with his performing animals, is the last act on the bill.

Few in the audience would imagine that one of the Veston Brothers is blind, having been stricken over a year ago.

On account of the sickness of his wife, John Drew was unable to join the American Vaudeville co. here last week.

Manager Frank Drew has arranged a wrestling match between Schumacher and Luttberg, to be private, for a few professionals and newspaper men.

Harry Clarke, agent of the American Vaudeville co. since Sept. 1, left them here.

McBride and Flynn, the natural Irishmen, join the City Sports co. here this week. The co. play a week's engagement at the Star Theatre.

Mr. and Mrs. Frank Drew spent a week at Girard, Pa., attending the marriage of Dr. Albert F. Baldinger, the Theatrical Mechanics' physician of Cleveland, to Miss Emma C. Dabler, of Girard, Pa.

BOSTON, MASS.—Prof. Kennedy and Mlle. Lorenz, Smith and Cook, Van Auken, McPhee and Hill, Al. H. Wilson, Judge Brothers, and Charles B. Lawlor are among the stars at Keith's this week.

Joe Wolcott and George Godfrey give exhibitions of bag punching at the Howard Athenæum this week, and a number of famous pugilists appear in the show.

Rita, Durand, the Andersons, James E. McElroy, and others are among the specialty stars at the Grand Museum. Harry Lockhart's comedy elephants also appear here.

Le Clair and Leslie supplement the performance of the Fay Foster co. at the Lyceum this week.

The Tuxedo Club and The Wicked World are the two burlesques given by the French Folly co. at the Palace this week.

Fat women who ride bicycles create amusement at Austin and Stone's this week.

The congress of divorced women still continues at the Nickelodeon. JAMES HARRIS.

LACROSSE, WIS.—The Trocadero Vaudevilles, headed by Sandow, drew a good house 15. For some unknown reason, the much-advertised Jordans who were the leading feature of the performance last year, failed to appear. The Luciers, with their high kicking, and Amann, the impersonator, are old favorites. Kaufman, the trick bicyclist, received many recalls. The Pantzer Brothers in their acrobatic feats, and Mons. O'Gust, the French clown, were well received. The co. is the best vaudeville co. ever seen here.

ROCHESTER, N. Y.—WONDERLAND THEATRE (T. G. Scott, manager): A. O. Duncan, ventriloquist, and Calbert, Williams, and Tucker, versatile trio, headed an excellent specialty co., and attracted fine attendance 14-19. Continuous vaudeville 21-26.

KALAMAZOO, MICH.—GRAND OPERA HOUSE (W. G. Bush and Al. Duray, managers): Continuous vaudeville performance at this house week of Oct. 14. Charles and Corinne Carter, magicians; Norwood Brothers Mack and Colter, Owen and Sunlin, and Prof. Mack's performing dogs.

DENVER, COL.—At the Orpheum the regular specialty season was opened 14 after a week of Sam Jack's Bull Fighter, which made a great hit. The present bill is one of great excellence, comprising Crimmins and Gore, who lead the list with some very bright comedy work. Moreland, Thompson and Bush are another clever trio. Lina Crews, Nizarras, St. Felix and Weston, and the Stanleys, all made pronounced successes.

HARRISBURG, PA.—HARRY DAVIS' EDEN MUSEE AND FAMILY THEATRE): This popular theatre continues to draw good business, under the management of Edwin Young. The people this week are: Barnello, fire king; Minnie Clare, comedienne; Russel, clown juggler; Bernard Sisters, song and dance; J. W. Harrington, mimic; Roach and Castleton, comedy duo; Ed. Gallagher, Irish comedian; and Leopold and Silvo, musical artists.

NORTH ADAMS, MASS.—The attraction at the Bijou the past week, Anderson's Sunny South, was very poor, and drew lightly. This has been the first poor attraction booked this season. Anderson could not sing, although his dancing was good. The only feature worth mentioning was the De Wolfe Sisters, vocalists.——At the Wilson Opera House the French Folly co. appeared despite the mandate of the town fathers. It has been decided to let any co. play whose paper is not immodest. The co. presented some very taking specialties, which included Annie Waltman, vocalist; Campbell and O'Brien, comedians; Scanlon and Stevens, comedy sketch; Eddie O'Dell, acrobatic tramp; and Ward and Bradburn.

The specialties introduced by the Gormans at the Columbia were about the best ever seen in town.

NEWARK, N. J.—WALDMANN'S OPERA HOUSE (Fred. Waldmann, manager): An audience which filled every seat in the house and every inch of standing room greeted Sam Devere's co. week 14. Omene, the Turkish dancer, is one of the leading features. Reilly and Woods 21-26; Hopkins' Trans-Oceanic co. 28-Nov. 2.——ITEM: The Grand Opera House, which opened as a variety house three weeks ago, has closed. The last attraction was the Harry Semon Specialty co. A constable attached the scenery and effects. This house seems to be very unlucky.

HOBOKEN, N. J.—STAR THEATRE (Sol Weinthal, manager): Gaiety Burlesque co. 14-19; good business.——ELYSIAN (T. H. Phillips, proprietor). Usual variety to good business.

LAWRENCE, MASS.—PARK THEATRE (George T. Colcord, manager): The following people appeared Oct. 14-19. Alf and Alma Christie, Jennie Pearl, Frank Marion, Mai Baisly, Tony Mack, Dowley and Barrington, and De Forrest West. Business continues good.

STEUBENVILLE, O.—LONDON THEATRE (Frank J. Watson, manager): The week of 14, the banner week of the season, both with business and performance. The Janetts, with their miniature theatre; Laura Lawrence, serio-comic; Phillips and Naynon, sketch team; Ed. Casey, trick dances; Waring and Frazer, sketch artists; and Eugene H. Neidert, bicycle trick rider, made up the bill.

GRAND RAPIDS, MICH.—SMITH'S (W. B. Smith, manager): The comedy, Hotel Michigan in an Uproar, 14, with the curtain raiser, Visit to Japan. Living pictures at the close of comedy.

NIAGARA FALLS.—MUSIC HALL (Tierney and Mahoney, managers): The bill 14-19 included Louise Dempsey, Ethel May, Marie Walton, Fitz and Eddie Leslie, to fair business. The singing of Miss Dempsey and the splendid dancing of Miss Walton were heartily applauded.

SPRINGFIELD, MASS.—PARLOR THEATRE (H. R. Tucker, manager): Kennedy's Vaudeville Stars, McCabe and Emmet, acrobatic comedians; Alice Jennings and Edward O'Brien, with Little Mabel O'Brien, in a very funny sparring act; Frank Kennedy, German comedian, and the Ammons-Clarisse Trio 14-19; packed houses; excellent performance.

LOS ANGELES, CAL.—ORPHEUM (Joseph Petrich, manager): The Widow O'Brien with Tom Leary in the title-role, interspersed with good specialties, drew largely week ending 13. Fresh faces 14: Pearl Andrews, Zanzin, McMahon and King, Rose Clement.

ARENA.

SULPHUR SPRINGS, TEX.—Barnum and Bailey's Circus 16; good business.

PARIS, TEX.—Barnum and Bailey's Circus 12; very large business.

LEWISTOWN, ILL.—Terry's Pavilion Uncle Tom's Cabin 7 to packed house; average performance.

BATH, N. Y.—Norris Brothers' Equine and Canine Museum 12 to good business; good performance.

PINE BLUFF, ARK.—Ringling Brothers' Circus 11; usual business.

FORT SMITH, ARK.—Ringling Brothers' Circus 7; fully 10,000 people at the afternoon performance, and almost as many at night.

COLUMBUS, MISS.—Pawnee Bill Wild West show 26.

WINFIELD, KANS.—The Syndicate Circus due 18.

MATTERS OF FACT.

E. L. Davenport is desirous to join hands with some manager who will put him out next season. He has found one good play and is on the track of others.

Lillian Burnham arrived from Boston last Thursday. She will remain but a few days. Miss Burnham, who has had several offers, has not yet closed.

A first-class attraction can secure Thanksgiving Day at the Lowell Opera House, Lowell, Mass., by applying at once to Fay Brothers and Hosford.

A rare collection of photos of theatrical celebrities is offered for sale by "W. K. C.," care this office.

W. C. Leland, an experienced advance man, is open to offers for the rest of the season. He may be addressed care Big 4 Opera House, Canal Dover, O.

Carbondale, Pa., a good show town which can draw from a population of 40,000, has favored attractions playing that town with big houses. Manager Byrne has Nov. 11, pay week, open.

Mark Sullivan, the popular Irish comedian, has not yet closed for next season.

A. Pierra, 1414 South Pennsylvania Square, Philadelphia, has a Cuban war play, whose production he wishes to negotiate for.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN

Allen, Mrs. Angelina
Arnold, Mabel
Arthur, Julia
Allen, Edith
Allen, May
Allen, A. Fitz
Anderson, Mary
Abbott, Emma
Alma, M.
Blythe, Helen
Black, C. L.
Backus, E.
Burton, Grace
Barry, Eleanor
Barrington, Ethel
Brigham, Hattie
Belford, Pearl
Brutone, Julia
Burt, Ida
Belline, Laura
Blow, Clara
Black, Georgia
Burnette, Edna C.
Barlow, Emma
Batchelder, Fannie
Beane, Mavel
Belasco, Grace
Bell, Anna C.
Boydell, Nellie
Boyer, Grace E.
Breger, Mary
Brown, Minnie
Blossom, Baby
Brooke, Mrs. M.
Burroughs, Marie
Bryce, T. T.
Berleur, Henrietta
Bennett, E.
Bonehill, Bessie
Barry, Eleanor
Cutting, Mrs. Minnie S.
Choquette, Clara
Colville, Mrs. E.
Clay, Virginia
Connor, Florence
Campbell, Mrs. Jas.
Cortelyou, Jennie
Cleves, Lillian
Cushman, H.
Caine, Mrs. Geo. R.
Carroll, V.
Clements, Laura
Cameron, Annie
Castelman, V.
Carhart, G. P.
Cottrelly, M.
Christie, Jennie
Carlotler, Miss
Cook, May
Cushman, A.
Curtis, M. B.
Church, Lottie
Courtnay, Violet
Clay, Minnie
Collie, Florence
Carlisle, Miss K.
Coller, Miss F.
Dale, Virginia
Davidson, Pauline
De Vere, V.
Deane, R.
Dudley, Daisy
Dorr, M.
Davenport, Miss
Davenport, Fannie
Denning, Dorothy
Danna, K.
Drew, Lillian
Dowley, H. N.
Darragh, Jennie
Dobson, Mrs.
Dunbar, Maud
Dyas, Ada
Davidson, Dorothea
Damng, Bertha
Delaro, Dicky
Dawson, Belle
De Mar, Carrie
Emmet, Mrs. J. K.
Ellis, Florence
Everett, Irene
Elimo, Monta
Earl, Virginia
Fox, Mrs.
Fenton, Josie
Francis, Alice Campbell
Flane, Mrs. H.
Florence, Bessie
Fuller, Molly
Fenton, J. C.
Flood, Mary A.
Floyd, N. T. Mrs.
Florence, Mabel
Ford, Lettie
Farley, Sadie
Fealy, Maggie
Fairbairn, Bessie
German, Effie
Goff, Mrs. Frank
Gomez, Miss C.
Gilson, Lottie
Grey, Madilen
Glover, Amelia
Graham, B.
Germaine, Katherine
Hoffman, Sadie
Haskins, E. F.
Henie, Mrs. Catherine
Hawthorne, Grace
Heill, Ella
Hamilton, Pearl
Howan, Marie
Helrinck, Helene
Harriman, Mildred
Hoover, Grace E.
Hagerman, Cora
Hallam, Belle
Hadley, Florence
Irwin, Mrs. Seldon
Jordan, May
Johnson, Blanche
Johnson, Fannie
Kellogg, Bertha
Kirkwood, Miss
Keneli, Daisy
Kelly, Mrs. Mary
Keller, Carrie
Lolli, Sofia Scalchi
Lincoln, Miss
Langdon, A.
Lessing, Madge
Layton, Mannie
Letere, Mary
Leslie, Beatrice
Linden, Miss
Lincoln, Dell
Lane, Agnes
Lament, Martha
Loome, F.
Langley, Grace
Lowery, May
Letman, Margerete
Loomis, Nelly G.
Linden, Laura
Lawton, Mrs. A. R.
Levy, Mrs.
Lincoln, F.
Lorrette, Lucie
Lewis, Lucie
Macauley, Ruth
Mackay, Julia
Mitchell, Maggie
Mills, Josie
Montford, May
Morella, Myra
Marlborough, Helen
Markham, Lillian
Martinot, Sadie
Mason, Mrs. John
McLaughlin, Mamie
Morse, Josephine
Manning, Mrs. D. C.
Morgan, Lizzie
Mayer, Natalie
Michelin, E.
Moulton, M. B.
Mouk, Minnie
Morton, Gussie
McMillen, Lida
McCabe, Miss
Milken, G. Smith
Mass, Mrs. James
Melbourne, L.
Montedonico, May
Mortimer, E.
Moreland, Beatrice
Mather, M. P.
Marhl, Lillie
Midgleys
Mantell, Mrs. Robt.
Norton, Mabel B.
North, Victoria
Nichol Sisters
Norton, M.
Nelson, Ruth
Nelson, Miss
Norwood, Louise R
O'Neill, Nance
O'Brien, Eva D.
Osborne, M.
Osborne, Rose
Post, Lily
Pomsi, Madame
Potter, Jennie O'Neill
Romaine, Julia
Roberts, Josephine
Rodgers, A. L.
Rich, Elenor
Rand, Rosa
Ritchie, Mrs. A.
Raymond, Frankie
Rice, Fanny
Rowman, L.
Ross and Fenton
Rosebud, Nellie
Swantson, Miss
Starr, Hattie
Sangster, Lizzie
Sutherland, Rosa
Selbie, Eva
Scirggette, Gertrude
Seligman, Minnie
Stoddard, Blanche
Simpson, Cherdah
St. George, Nellie
Swain, Amy
Sandry, Adelina
St. Tel, Annie
Tuch, Emma
Tilton, Edith F.
Tyler, Odette
Travers, Belle
Trent, May
Theabold, Dolly
Tucker, Ethel
Thorpe, Pauline
Thill, Alice M.
Torbett, O.
Totten, Edith
Tanner, Cora
Tewk'sbury, Fannie
Templeton, M.
Templeton, Laura
Vaughns, T.
Vinton, Dora
Von Dinchoff, Helen
Van Siclen
Villa, Agnes Wallace
Williams, Hattie W.
Wilson, Swiggette
Williams, Lottie
Ward, L.
Walker, Ada Palmer
Willard, Jewel
Whitney, Emma
Weaver, H.
Wells, Georgie
Wade, M.
Williams, L.
Webb, Dora
Wood Annie
Worth, Dottie
Whitcomb, Viola
Wood, Ella Hugh
Wallace, T.
Watts, Marion J.
Young, Bell

MEN.

Adams, J. H.
Aaron, Ed.
Abud, Chas. J.
Adams, Mouner Edward
Adams, C.
Anderson, P. Aug.
Aldrich, Louis
Askin, Harry
Alden, Dick
Alton, J. J.
Atkinson, Mr.
Abrahams, D.
Andrews, Frank
Andrews Opera Co.
Amory, J. R.
Adams, Justin
Burkhardt, Harry A.
Bassett, Russell
Bowers, Al. G.
Bryant, Gus
Buttertield, W. E.
Brooks, Joseph
Brinkley, H. W.
Brinkley, Robt. C.
Burnham, Chas.
Ball, Garrison
Baltour, A.
Blackaller, Henry
Boring, Edwin
Barclay, Allen
Boothby, Orson
Baker, C. A.
Brinkley, H. M.
Bristor, John S.
Burton, E. R.
Butler, O. H.
Bell, Arthur
Brandt, Edwin
Bono, Dromio
Brady, Edwin
Bugelow, Chas. A.
Barrett, Harry
Brooks, M. C.
Butler, C. W.
Barry, Ed. C.
Bronnic, John H.
Brooks, Joseph
Barrymore, M.
Boucicault, Aubrey
Bunnell, Chas.
Bryce, T. T.
Brown, Sedley.
Barry, Frank
Bittner, W. W.
Bishop, W. H.
Brodie, Steve
Bankson, J. W.
Bazar, Hannan
Bruno, Gus
Brundeas, C.
Bopd, Chas. A.
Belmer, Henry
Crane, Seth M.
Cotton, R. F.
Curtis, Matt
Campbell, Robt.
Clifford, Orson
Collins, Phil. E.
Cammiron, Mr.
Crandall, H. J.
Cort, Jno.
Corbett, Wm.
Coote, Chas.
Clifton, George
Couldock, Chas. W.
Collins, C. M.
Clark, Harry Corson
Cotter, Frank G.
Canniou, Norman D.
Christie, Alfred B.
Curtis, M. B.
Cohen, Meyer
Craig, C. G.
Carrol, J. P.
Cutter, R. J.
Canfield, W. F.
Campbell, J. B.
Cosgrove and Grant
Craig, C.
Connolly, Frank
Cox, Harold
Canthorney, H. S.
Colly, W.
Cazman, C. H.
Cantor, Chas.
Corbet, Louis
Conger, F. S.
Charles, Sam
De Lorme, Harry
Drehle, Alvin
Drew, John
Donnelly, J. Ed.
Dazey, C. T.
Dudley, C. E.
Durham S.
Dallas, M.
Dairs, C. A.
De Bellville, Fred.
Dickerson, Harry
Donia, Domenie
Daily, W. H.
Dickson, Chas.
Dowling, J. J.
Dublin, Maurice
Doyle, Wm.
Denisigacker, J.
Dockstader, L.
Drew, Sidney.
De Lisser, A. M.
Dukelan, G. W.
De Woit, Harrison
Dillon, J. H.
Dixey, Henry E.
Detliv, J. R.
Dayton, Thos.
Del Campo, Signor
Dumont, Frank
Doyle, Thos.
De Rose, H.
Edwards, W. A.
Edwards, Harry
Eagen, Ted
Emmet, J. K.
Emerson, W. D.
Emmet, J. Kline
Eggleston, Chas.
Estler, A. E.
Ehrent, Herman
Fisher, P. D.
Farren, Geo. F.
Foy, Richie
Fletcher, Walter
Frillman, H. W.
Fitz, E. B.
Fitzpatrick, J. H.
Farnsworth, C. H.
Frazier, Robt.
Farrene, Ed.
Frankau, Jos.
Fusberg, Edwin
Fay, Hugh
Forroster and Rice
Gilmaine, C. S.
Goodall and Young
Hanley, L. A.
Haynes, Geo. H.
Harburg, Chas.
Holt, Clarence
Hayden, Arthur
Hickey, John M.
Harrison, Louis
Herbert, Wm.
Hawley, F. V.
Hardman, F. J.
Holbrook, B. W.
Henley, E. J.
Haney, Felix
Hoyt, Edwin N.
Hanley, Mart.
Howe, J.
Hays, J. W.
Hayes, Harry
Hasson, Chas. F.
Hill, J. Starr
Henry, Wm.
Hawke, Harry
Harvey, Petite Josie
Hall, Biff
Herbert, J.
Holmes, W H.
Howard, T. W.
Hasenfordor, C.
Hassenforder Safe Co.
Hudson, H.
Hunting, Russell
Hardy, Marlborough
Hoffman, Frank B.
Haworth, Jos.
Hayes, Bruce
Hoey, George
Harkins, James W.
Ince, John
Irving, Phil.
Inslee, Chas.
Jully, Dan'l
Janette, Fred. E.
Jackman, Martin
Jones, Rhynas
Johnstone, S. F.
Johnstone & Morr
Jordan, H. F.
Johnson, Chas. H.
Johnstone, S. F.
Jarrett, B.
Kranz, A. G.
Kyle, Claude
Kahnwaler, J. M.
Kearney, Alex.
Key, J. Barton
Kennedy, Walter
Kendall, Ed.
Kuffer, John
Knight, John B.
Kasel, J.
Kerlie, H.
King, Everett
King, Steven
Klein, Chas.
Kleibacker, Barney
Kane, Hugh
Kerr, C. Herbert
Kerker, Gus
King, Chas. W.
Kruger, J.
Kingston, Cecil
Leslie, H. J.
Lonergan, Lester
Lightwood, H.
Loos, R. Beers
Lands, Chas. R.
Loesch, Geo.
Lehman, O. D.
Le Due, E. H.
Lorraine, Claude
La Nyon, Edgar
Lynne, George
Langham, H.
Leonard & O'Neill
Lacy, Harry
Lewis, Tom
Lindbloun, Alfred A.
Livingston, Mr. F.
Lyster, Frederick
Lee, Wm.
Levy, A. S.
Lacy, Bert
Locke, Chas. E.
Lonyens, Mr. and Mrs. Joseph
Lurdt, H. Burk
Lander, Frank
Leoni, Henry
Libby, J. Aldrich
Lossar, John Hays
Livingston, Arthur
Maurice, L.
Martens, Carl
Macaulay, J. F.
Maurice, Robt. F. Fitz
McIntosh, B.
McFadden, Chas. J.
Morgan, Chas. A.
Manning, Mr.
McCann, John E.
Mills, Robt.
McDowell, M.
Mordant, Frank
Melvin, Calvin
McLellan, Fred.
McLellan, Chas.
Michaeli, Antonio
McLeish, Geo. S.
Meeker, Joe
Marble, Scott
McGurn, J. T.
Miller, F. A.
Manbury, Chas.
Malvey, Con
Mortimer, Richard and wife
Mayhew, Reggie
Mortue, Louis
Marshall, Geo.
Monroe, Geo.
McLean, Alex.
Mitchell, Julian
Maxwell, Fred.
Mardo, Fred.
McKinney, J. W.
Middleton, Geo. W.
Marsh, R. B.
Nazel, H. C.
Norton, Edgar
Nugent, Ed.
Near, Jasper
Norden, M.
Nelson, Mr.
Nelson, W. H.
Newman, Joe
North, W.
Nash, Geo. F.
Ogden, W. R.
Ottermeyer, J. L.
Perlet, Herman H.
Praser and Burns
Pond, J. B.
Prox, F.
Pingree, Dave
Peiper, Teddy
Preston, John A.
Purcall, A. W.
Payton, Corse
Power, Frederick
Pontellow, Author
Price, Edwin H.
Parker, H. E.
Prior, S.
Phillips, P.
Perlet, Herbert C.
Plelluell, Geo. W.
Parks, John A.
Pixley, Gus
Poor, Chas. B.
Plunkett, Chas.
Riversdale, J.
Robertson, Punch
Reynolds, Thos.
Ranous, W. V.
Ritcher, Fred.
Reist, L. H.
Rice, Sol
Ryley, Phil. H.
Raymore, C. J.
Reynolds, Frank
Richerson, Frank
Rareshide, Geo. H.
Rising, Will. S.
Reynolds, W. A.
Reynolds, Barney
Rosa, J. H.
Rosenfeld & Leopold
Rosenfeld, Sydney
Sanders, J. E.
Sears, F. B.
Smith, Chas. H.
Stevens, Lon
Smith, Thos. F.
Sanger, E. B.
Sanders, J. H.
Sorton, Chas.
Samrer, Arthur
Smiley, Chas. A.
Seeley, Con. Chas.
Smith and Martin
Steele, A. M.
Smith, E.
Smith, Walter
Suglis, W. O.
Stedman, Chas.
Sunley, Chas.
Torriani, Carlo
Temple, M. J.
Titus, Fred.
Thornton, Chas.
Trudell, C. H.
Tressel, Jake
Trader, G. H.
Voss, W. L.
Vernon, Chas. E.
Varney, E. W.
Walker, C.
Webb, Edward
Watrous, Mr.
Wilke, H.
Wills, F. M.
White, Wm.
Walker, C. H.
Williams, Fred.
Whitecar, W. A.
Wade, Arthur T.
Wells, Carlton
Woodard, M. C.
Walters, Joseph
Walsh, John D.
Wallace, Joe A.
Widner, H. L.
Willis, J. W.
Wilson, Thos. S.
Winter, Mr.
Wall, Geo. P.
Wharton, L. D.
Wilbur, Burt K.
Weadon, F. P.
Young, C. L.
Young, Pierce
Zeigfeld, F.

MEN.

Fields, A. G.
Florence, Neill
Fort, James
Fenwick, H. W.
Ferguson, Barney
Furlong, Z. R.
Foster, Ernest
Fox, Edward
Granville, Florence
Graham, Harrold
Guamanus, Frank
Gilluons, Paul
Gallagher, Edward
Gaunt, Percy
Gardiner, E. M.
Graves, Parker
Graham, J.
Gray, Dan
Grinnell, B. F.
Gross, Wm. B.
Glapman, James
Guernsey, W. S.
Gibsoone and Butters
Geary, Thos. Mayo
Goodall, Richard
Gleeny, Mr.
Gillette, Wm.
Gott, C.
Marriott, Chas.
McKee, Rankin
Mgr. London Gaiety Girls
Mgr. American Girl co.
Mgr. Rice's Comedians
Mgr. The Man About Town co.
Mgr. Light on the Point co.
Mgr. Niblo's Garden
Morse, Frank E.
Minnella, Frank P.
McFadden, E. E.
McDonough, Harry
McIntyre, R. M.
Middleton, Geo. W.
Moody, J. P.
Maker, John B.
Morrison, Lindsley
McAdow, Dudley
Mantell, Westley
McCarthy, Dan
Moore, Raymond
Murphy, Mark
Marshall, Geo. O.

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Programme for last week, Tuesday, Wednesday, Thursday, Friday evgs and Saturday matinee,

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Music by Sir Arthur Sullivan.

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DATES AHEAD.

[CONTINUED FROM PAGE 18.]

MINSTRELS.

AL. G. FIELD'S WHITE MINSTRELS: Waco, Tex., Oct. 22, Corsicana 23, Tyler 24, Shreveport, La., 25, Dallas, Tex., 28, 29, Fort Worth 30, Sherman 31.

HARLOW BROTHERS' MINSTRELS (Basil McHenry, mgr.): Ottawa, Ill., Oct. 23, Joliet 24.

BILLY VAN'S (William B. Curtis, mgr.): Charleston, S. C., Oct. 22, Savannah, Ga., 23, Jacksonville, Fla., 24, Thomasville, Ga., 25, Americus 26.

CLEVELAND'S: Louisville, Ky., Oct. 22, New Albany, Ind., 24.

DARKEST AMERICA (Will A. Junker, mgr.): Connellsville, Pa., Oct. 22, McKeesport 23, Uniontown 24, Morgantown, W. Va., 25, Fairmont 26, Grafton 28, Clarksburg 29, Parkersburg 30, Jackson, O., 31.

FOX AND WARD: Brunswick, Me., Oct. 23, Richmond 24, Waterville 25, Gardner 26.

GORTON'S (Charles H. Larkin, mgr.): Waverly, N. Y., Oct. 28, Troy, Pa., 29, Danville 31.

HI HENRY'S MINSTRELS: Peabody, Mass., Oct. 22, Gloucester 23, Lynn 24, Waltham 25, Worcester 28, Newport, R. I., Nov. 1, Fall River, Mass., 2.

PRIMROSE AND WEST (Joseph Garland, mgr.): Terre Haute, Ind., Oct. 5.

THATCHER AND JOHNSON: Wilmington, Del., Oct. 25.

VAUDEVILLE.

ALLEN AND LASSEE: Brooklyn, N. Y., Oct. 21-26.

AL. REEVES: Albany, N. Y., Oct. 21-26, Binghamton 28-30, Scranton, Pa., 31-Nov. 2, Boston, Mass., 4-9.

AMERICAN VAUDEVILLE: Detroit, Mich., Oct. 21-26, Buffalo, N. Y., 28-Nov. 2.

AMERICAN GAIETY: Troy, N. Y., Oct. 21-26.

CITY SPORTS: Cleveland, O., Oct. 21-26.

CITY CLUB (Tom Miaco, mgr.): Chicago, Ill., Oct. 14-26, Milwaukee, Wis., 28-Nov. 2, Cleveland, O., 4-9.

CAZMAN'S EUROPEAN NOVELTIES: Rochester, N. Y., Oct. 21-26, Syracuse 28-30.

CREOLE BURLESQUE (Sam. T. Jack, mgr.): Washington, D. C., Oct. 21-27, York, Pa., 28, Lancaster 29, Harrisburg 30, Wilkesbarre 31-Nov. 2, Scranton 3-5, Binghamton, N. Y., 6-8.

FRENCH FOLLY: Boston, Mass., Oct. 21-26.

GUS HILL'S NOVELTIES (Gus Hill, prop.): Newark, N. J., Oct. 21-26, Baltimore, Md., 28-Nov. 2, Washington, D. C., 4-9.

HARRY WILLIAMS: New York city Oct. 21-26.

HENRY BURLESQUE (Valentine and Busby, mgrs.): Scranton, Pa., Oct. 21-23, Mauch Chunk 24, Lehighton 25, Slatington 26, Philadelphia 28-Nov. 2.

HYDE'S SPECIALTY: Baltimore, Md., Oct. 21-26.

ISHAM'S OCTOROONS: Brooklyn, E. D., Oct. 21-26.

IRWIN BROTHERS: New York city Oct. 14-26.

JAMES THORNTON: Baltimore, Md., Oct. 21-26.

LONDON BELLES (Rose Sydell's): Louisville, Ky., Oct. 21-26.

NIGHT OWLS: Harlem, N. Y., Oct. 21-26.

NEW YORK STARS (Gus Hill, prop.): Cincinnati, O., Oct. 21-26, Richmond, Ind., 28, Muncie 29, Frankfort 30, Logansport 31, Bloomington, Ill., Nov. 1, Mattoon 2, St. Louis, Mo., 4-9.

REILLY AND WOOD: Newark, N. J., Oct. 21-26.

ROSE HILL: New York city Oct. 21-26.

RENTZ-SANTLEY BURLESQUE (Abe Leavitt, mgr.): New York city Oct. 21-26.

RUSSELL BROS.: Indianapolis, Ind., Oct. 21-26.

SAM DEVERE: Philadelphia, Pa., Oct. 21-26, New York city 28-Nov. 2.

SOUTH BEFORE THE WAR: Dayton, O., Oct. 24.

TWENTIETH CENTURY MAIDS (Harry Morris, mgr.): Providence, R. I., Oct. 21-26.

TONY PASTOR: Philadelphia, Pa., Oct. 21-26.

TROCADERO VAUDEVILLES (F. Ziegfeld, Jr., prop.): St. Paul, Minn., Oct. 20-23, Minneapolis 24-26, Kansas City, Mo., 28-Nov. 2.

WEBER AND FIELD'S VAUDEVILLE CLUB: Chicago, Ill., Oct. 21-26.

WASHBURNE SISTERS: Pittsburg, Pa., Oct. 21-26, Buffalo, N. Y., 28-Nov. 2.

WHITE CROOK: Worcester, Mass., Oct. 21-26, Lowell 28-30, Manchester, N. H., 31-Nov. 2, Lynn, Mass., 4-6, Fall River 7-9.

WATSON SISTERS: Buffalo, N. Y., Oct. 21-26.

MISCELLANEOUS.

BUFFALO BILL: Nashville, Tenn., Oct. 25, Chattanooga 26.

BLACK AMERICA: Washington, D. C., Oct. 21-26.

BARNUM AND BAILEY'S CIRCUS: Waco, Tex., Oct. 23, Temple 24, Austin 25, San Antonio 26.

ELI PERKINS: North Baltimore, O., Oct. 24, Glenville 25, Clifton 26, Lewisburg, W. Va., 28, Hinton 29, Clifton Forge 30, Somerset, O., Nov. 1.

FLINT THE MESMERIST (L. J. Meacham, mgr.): Springfield, Mo., Oct. 21-26.

HEYWOOD'S CELEBRITIES AND RAY L. ROYCE: Greeley, Neb., Oct. 24.

HAWORTH'S HIBERNICA: Jewett City, Conn., Oct. 24, Danielsonville 25, Southbridge, Mass., 26.

HAYMAKERS: Vandalia, Ill., Oct. 24, Troy 25, Warrentown 26.

KELLAR (Dudley McAdou, mgr.): Pittsburg, Pa., Oct. 21-26.

LEE THE HYPNOTIST (Thomas F. Adkin, mgr.): Haverstraw, N. Y., Oct. 21-26, Catskill 28-Nov. 2, Port Jervis 4-9.

MARKOS' MODERN MIRACLES (W. E. Skinner, mgr.): Washington, D. C., Oct. 7-Nov. 2.

MR. AND MRS. BALDWIN: Atlanta, Ga., Oct. 21-26.

NATIONAL SPECTACULAR CARNIVAL (Edward Holipeter, mgr.): Defiance, O., Oct. 22, 23, Bowling Green 28, 29.

PROF. MORTIMER (Mesmerist): London, Ont., Oct. 21-26.

RINGLING BROTHERS' CIRCUS: Murfreesboro, Tenn., Oct. 23 Shelbyville 24, McMinnville 25, South Pittsburg 26.

SMITH-GORTON: Fayetteville, N. Y., Oct. 22, Manlius 23, 24, De Ruyter 25, 26, McGrawville 28, 29.

[Received too late for classification.]

ALHAMBRA VAUDEVILLES (B. F. Gilkinson, mgr.): Litchfield, Minn., Oct. 22, Willmar 23, St. Cloud 24, Sauk Center 25, Fergus Falls 26, Moorhead 28, Fargo, N. D., 29, Hillsboro 30, Larimore 31, Casselton Nov. 1, Wahpeton 2, Aberdeen, S. D., 7, Redfield 8, Watertown 9.

BARNES AND MARVIN'S PLAYERS: Northfield, Minn., Oct. 21-26, Blue Earth City 28-Nov. 9.

CARRIE LOUIS (John A. Himmelein, mgr.): Delaware, O., Oct. 21-23, Newark 28-Nov. 2.

EMILY BOUCHER (Thos. W. Ryley, mgr.): Burlington, Ia., Oct. 28, Davenport 29, Rockford, Ill., Nov. 1, Janesville, Wis., 2, Milwaukee 3-9.

JEKYLL AND HYDE (W. H. Hartigan and E. S. Russell, managers): Canal Dover, O., Oct. 23.

LEWIS COMEDY: Salem, N. J., Oct. 21-26, Wilmington, Del., 28-30, Norristown, Pa., 31-Nov. 2.

MULLIGAN'S MISHAPS: Philadelphia, Pa., Oct. 21-26, Wilmington, Del., 28-30, Reading, Pa., 31-Nov. 2.

PRIVATE SECRETARY: Hanover, Pa., Oct. 23, Carlisle 24, Milton 25, Danville 26, Shamokin 28, Scranton 29, Chester 30.

ROYCE AND EVANS: Mabel, Minn., Oct. 21-26, Preston 28-Nov. 2.

ROWLAND STOCK: Winfield, Ia., Oct. 24-26, Sigourney 28-30.

ROYAL HAWAIIAN BAND: Dallas, Tex., Oct. 21-Nov. 3, Fort Smith, Ark., 4, Springfield, Mo., 5, Fort Scott, Kan., 6, Carthage, Mo., 7, Pittsburg, Kan., 8, Chanute 9.

SINS OF THE NIGHT (Reynolds, Waldron and Felan, mgrs.): Washington, D. C., Oct. 21-26, New York city 28-Nov. 2.

THE IDEALS (John A. Himmelein, mgr.): Galion, O., Oct. 28-Nov. 2, Sandusky 4-9.

WAR OF WEALTH (Charles A. Parker, bus. mgr.): Helena, Mont., Oct. 23, Butte, 24-26, Spokane, Wash., 28-29, Walla Walla 30, Tacoma 31, Victoria, B. C., Nov. 1, Vancouver 2, Seattle, Wash., 4, 5, Portland, Ore., 6, 7.

CONTERNO AND SON'S CONCERT BAND: Paris, Ill., Oct. 23, Brazil, Ind., 24, Indianapolis 25, Huntington 26, Lafayette 27.

NOTES FROM ITALY.

ROME, Sept. 15.

Signor Leppilli is at Brescia with his brother, but he leaves for America in November during Messrs. Abbey and Grau's opera season.

Returning to Milan for a second, I hear that Signor Giulio Moretti has quite taken Lamperti's place as a teacher of singing. He has been very successful so far. He says he has some beautiful English and American voices this year which, if well worked, are sure to make a mark on the stage or in concert.

The celebrated actress, Pezzana, is returning to the Italian stage, and Traversi is writing a play expressly for her. Her favorite parts are Sister Theresa, Fedora, and the mother in Therese Raquin. She played this to Duse's Thérese when she first played the part, shortly after her famous debut in Naples. I fear that Pezzana will be thought somewhat antiquated for these days—but we shall see. S. P. Q. R.

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"As a character study in a difficult part Perkins D. Fisher as 'James Shillinglaw,' a drunken engine driver, was away and above the best. It is not a popular or posing part as the hero's, but it is not equalled in the cast for fine acting."—Daily Telegram, Nashua, N. H., Sept. 3.

"Perkins D. Fisher is a new foe, but the actor as 'James Shillinglaw,' a drunken engine driver, is capable and his work powerful."—Evening Bulletin, Haverhill, Mass., Sept. 27. Address NEW YORK MIRROR.

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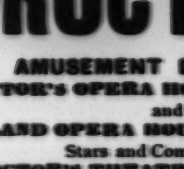

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